

## Committee Outlines Residence Proposals

By Kevin R. Lang  
ASSOCIATE NEWS EDITOR

MIT embarked upon its first major step toward a new vision of residential life Tuesday when members of the Residence System Steering Committee presented their preliminary proposals at a meeting with students and other concerned members of the MIT community.

The committee's "Phase II Status Report" — "An Evolving Framework" — focuses on changes to residence life for freshmen. Their recommendations include the creation of a "Freshman Hall" to become the center of student life programming for each incoming class.

The report also outlined a changed timeline for residence selection to include an Independent Activities Period rush and a March housing lottery for freshmen. Incoming freshmen would choose their first-year residence through a summer mailing. A Correction Lottery to be held their first week on-campus would give any dissatisfied students the option of moving.

In addition, one resident adviser would be assigned to every ten freshmen. RAs would serve as an additional support system to the existing network of graduate resident tutors and associate advisers.

The RSSC recommendations, however, are not intended to be taken as the final design of MIT's residential system.

"The framework presented here is not offered as the solution, but as one coherent structure that has found consensus within the 11-member Steering Committee, and in response to which is believed an excellent solution can be construct-

ed," the report states.

Notably, however, the RSSC proposals released Tuesday make no reference to the new undergraduate dormitory to be built on Vassar Street across from Next House.

### Ashdown to be "Freshman Hall"

According to the report, the "Freshman Hall" will function as a center of residential programming for freshmen.

Freshmen would comprise 60 percent of the hall's residents while the remaining 40 percent of residents would include graduate resident tutors, resident advisers, and upperclassmen interested in interacting with freshman residents.

This residence would enable "a concentration of first year residences, key student life programming and first year academic services offices, and first year dedicated academic space," the report says.

The steering committee also suggested that Ashdown House, which currently houses graduate students, would serve as the best site for the "Freshman Hall." MacGregor House, in turn, would become a graduate dormitory, according to the proposals.

"The residence designated as the freshman hall should be located near the main campus," the report says. At Tuesday's meeting, committee chair William J. Hecht '61 explained that the new dorm would be too far from campus to effectively serve as a freshman residence.

Although the report does not discuss where MacGregor residents would move, Hecht suggested that a

RSSC, Page 19



AARON ISAKSEN — THE TECH

Members of GAMIT protest the military's "Don't Ask, Don't Tell" policy toward gay service men and women at ROTC's annual Pass in Review Wednesday. MIT has a policy of nondiscrimination towards homosexuals and is currently reviewing ROTC's conflicting policies.

## Early Morning Fire Evacuates EC; Some Sleep Through Alarm

By Karen E. Robinson  
ASSOCIATE NEWS EDITOR

Residents of East Campus' east parallel evacuated their rooms early Thursday morning when smoke from a self-cleaning oven on the fifth floor set off fire alarms. West parallel residents were not evacuated.

Erik A. Nielsen '02, a resident of Fifth East, said that he found the smoke coming from an oven which was in self-clean mode. After turning the oven off, he and other residents opened kitchen windows to dispel smoke, Nielsen said.

Smoke activated detectors at

3:13 a.m. although there was no fire, according to a Cambridge Fire Department incident report.

Nielsen said that after smoke alarms went off, students noticed flames in the oven, although the incident report says there was no fire. The oven was stuck in self-clean mode and the oven door locked shut after a resident opened it once, Nielsen said.

"If the oven door hadn't locked we probably would have just put it out," Nielsen said.

According to Nielsen, Campus Police arrived to the scene in about six minutes and promptly extinguished the fire.

### Several slept through alarm

While no major damage resulted from the fire, the incident has raised concern among EC residents

because not all students heard the fire alarms. East Campus House Manager Geri-Lyn Bowen is currently gathering information from several students who did not hear the alarms, she said. Fifth East residents said that there were approximately 10 such students.

Fifth east resident Peter R. Gamache '01, who lives about 30 feet from the hall kitchen, was among those who slept through the alarms, he said. "I found out [about the alarms and evacuation] this morning... zephyring a friend," Gamache said.

In addition, he sound made by the fire alarm may have been too misleading for residents to realize it was in fact an alarm.

Hall residents compared the

EC fire, Page 23

## Chomsky Speaks Out Against Iraqi Embargo

By Kristen Landino  
ASSOCIATE NEWS EDITOR

Institute Professor Noam A. Chomsky and other intellectuals announced a national signature advertising campaign to protest United Nations sanctions against Iraq Tuesday.

Professor of Journalism Robert W. Jensen of the University of Texas at Austin and Professor of English William Keach of Brown University joined Chomsky in announcing the campaign.

"The number of Iraqi people who have died in the last eight years as a result of the sanctions exceeds the death toll due to all the weapons of mass destruction used in human history," Chomsky said.

The advertisement cost \$34,000 and is expected to be printed in *The New York Times*. Funds for the ad campaign were raised through the support of U.S. citizens opposed to the Iraqi sanctions.

Members of the advisory board for the campaign include Chomsky, Jensen, Keach, Edward W. Said of Columbia University, Howard Zinn of Boston University, Edward S. Herman of the University of Pennsylvania, as well as Angela Y. Davis, Carlos Munoz, and June Jordan, all of the University of California.

Public not informed of situation  
Supporters of the End the

Iraq, Page 21



shBITTKER—THE TECH

TIMBER— A demolition crew gives the final nudge to a solitary tower of Building 20, ending its 50 year residence along Vassar Street.

Students express opposition to  
Residence System Steering  
Committee Proposals.

Page 18



Comics

Page 14

A memorial service for Professor  
of Applied Mathematics and  
Philosophy Gian-Carlo Rota will  
be held today at 5 p.m. in Rm 34-  
101. The service will also be  
broadcast on MIT Cable.

World & Nation .....2  
Opinion .....4  
Arts .....6  
On The Town .....12  
Sports .....24

# WORLD & NATION

## Senate Panel Angered by Security Breaches in U.S. Nuclear Research

THE WASHINGTON POST

WASHINGTON

Amid new allegations of questionable activity by an espionage suspect at Los Alamos National Laboratory, Congress erupted in complaints Thursday about FBI and Justice Department handling of security breaches and possible espionage by China at the nation's nuclear weapons laboratories.

After grilling FBI Director Louis J. Freeh for nearly three hours in a closed-door hearing, members of the Senate Select Committee on Intelligence from both parties appeared equally outraged at what they depicted as lax handling of past and present investigations into suspected leaks of classified data.

Their concern was particularly aroused by Freeh's testimony that the suspect, Wen Ho Lee, had been cited for suspicious actions going back almost 20 years, according to congressional and administration sources. This information hit particularly hard, coming on top of Tuesday's disclosure that Lee had moved secret nuclear weapons data from a highly classified computer network to an unclassified system vulnerable to access by outsiders.

## KLA Steps Up Battles To Recapture Ground and Protect Refugees

NEWS/DA

WASHINGTON

Limited to hit-and-run guerrilla strikes, the Kosovo Liberation Army has changed tactics, waging larger battles against the Serb police and army in the hope of recapturing ground and protecting refugees, according to U.S. administration officials.

The sudden shift in strategy, detected over the past several days, is the most telling indication so far that the KLA, declared dead by Belgrade just weeks ago, may be emerging as a credible fighting force, said some military analysts, who asked to remain anonymous.

But a senior Pentagon official cautioned that the KLA forces still "don't have the strength to combat the power of the VJ (Yugoslav army) to hold anything very long."

And a congressional aide who has received classified briefings said that a more pessimistic analysis is that the KLA, hard-pressed by the Serb military, is simply running out of room for effective hit-and-run operations.

"The real question is: What will happen over the next couple of days?" he said. "If it peters out real quickly, we'll have some indication that this may be something they can't sustain."

## House to Limit Clinton's Ability to Send Ground Troops into Kosovo

LOS ANGELES TIMES

WASHINGTON

The House took a clear slap Wednesday at President Clinton's handling of the Balkans crisis, voting to limit his ability to send ground troops into Yugoslavia and to reject a Senate resolution supporting the current NATO air campaign.

By a vote of 249-180, House members approved a Republican-sponsored bill that would prohibit the president from using Pentagon funds to send U.S. ground troops into Yugoslavia without prior authorization from Congress. Those supporting the bill included 45 Democrats, but the margin of passage was well below the two-thirds majority that would be needed to override a presidential veto.

Senate leaders disclosed they are considering scheduling a vote later this week on a similar measure, but the outlook for passage there is uncertain.

# Stray NATO Missile Strikes Empty House in Bulgaria

By Carol J. Williams

LOS ANGELES TIMES

BRUSSELS, BELGIUM

A NATO warplane inadvertently fired a missile into a suburb of Sofia, the capital of Bulgaria, heightening concerns about the accuracy of the alliance air campaign only a day after a laser-guided bomb fell short of its target and killed civilians in southern Yugoslavia.

Despite the errant air-to-ground HARM missile that destroyed an empty house 30 miles from the border with Yugoslavia late Wednesday, NATO officials claimed a successful day of airstrikes against Yugoslav President Slobodan Milosevic's still-vast arsenal.

NATO officials said several days of attacks near Podgorica, the capital of Montenegro, showed the limits to the alliance's deference toward the smaller Yugoslav republic, whose pro-West leaders oppose Milosevic.

"While NATO strongly supports the democratic government in Montenegro, we have no choice when it comes to protecting the security of our forces and disabling the capacity of military assets that support the campaign of repression of Belgrade in Kosovo," NATO spokesman Jamie Shea told reporters, noting that the Yugoslav regime had been using the airfield as a sanctuary for military hardware.

The latest NATO raids came as U.S., Russian, German and U.N. diplomats scurried around Europe in search of a coordinated approach on a negotiated solution, with Moscow's special envoy for the Balkans airing what he said was a new proposal. But all conceded prospects for peace remain distant.

In other developments in the Balkans crisis:

—NATO forces stuck close to Belgrade, the Yugoslav capital, and Pristina, the provincial capital of Kosovo, on Thursday night and early Friday. Explosions and anti-aircraft fire were reported near an oil refinery northwest of the Yugoslav capital, and Serbian television went off the air during an evening newscast when an explosion toppled a transmitter on a hill overlooking the city. Two loud explosions were heard in Pristina shortly after midnight.

—Yugoslavia filed accusations with the World Court in The Hague, Netherlands, that 10 NATO states were violating international law with the airstrikes. Going before the United Nations' highest judicial body, Yugoslavia demanded an immediate end to the bombardment. The White House and State Department dismissed the move as "absurd."

—Fourteen countries in Eastern Europe and neutral states outside NATO and the European Union expressed support for an oil embar-

go being organized to further starve Yugoslavia of fuel for its war machine.

—The Rev. Jesse Jackson arrived in Belgrade with a delegation of religious leaders on a mission to win freedom for three U.S. soldiers who were captured March 31. He said he hoped to meet with Milosevic as well as the POWs. The Clinton administration has urged him to tell Milosevic that there can be no link between a halt in NATO's airstrikes and the release of the soldiers.

—More than 6,500 refugees arrived in Macedonia on Thursday, the third day in a row that the tide of refugees has increased. Three refugees, including a 12-year-old girl, were killed when a mine exploded as they attempted to cross from Yugoslavia northwest of Blace, Macedonia, according to U.N. and Macedonian reports.

—In Greece, anti-NATO protesters held up a trainload of British troops and military equipment headed for neighboring Macedonia, then fooled another convoy passing through Salonika by switching road signs and diverting the trucks and all-terrain vehicles in the wrong direction.

—On Capitol Hill, the House Appropriations Committee approved by a voice vote a \$12.9 billion spending package that not only helps pay for the Kosovo conflict but also boosts military pay and readiness.

# Marilyn Manson Cancels Tour In Wake of Colorado Shooting

By Geoff Boucher

LOS ANGELES TIMES

Dogged by protesters, Marilyn Manson has called off the final five dates of his U.S. concert tour in the wake of the Colorado mass shooting.

The shock-rocker said Wednesday on his official Web site that the decision is both a response to the "irresponsible finger-pointing" by critics of his dark music and a nod to the needs of the grieving Littleton, Colo., community.

"People are trying to sort out what happened and to deal with their losses," the singer said via the

posting. "It's not a great atmosphere to be out playing rock 'n' roll shows, for us or the fans."

Manson's career has been fueled by controversy, but it has intensified after two youthful gunmen went on a rampage at a suburban high school in Colorado last week.

The canceled shows are in Los Angeles, Reno, Nev., Fresno, Calif., Las Vegas and Phoenix. The status of Manson's upcoming international tour is not clear.

In his statement, Manson responded to critics who have ques-

tioned the effect of his horror-show music and imagery on young listeners.

"The media has unfairly scapegoated the music industry and so-called Goth kids and has speculated — with no basis in truth — that artists like myself are in some way to blame," he stated. "This tragedy was a product of ignorance, hatred and an access to guns."

"I hope the media's irresponsible finger-pointing doesn't create more discrimination against kids who look different," the statement concluded.

# WEATHER

## Bright and Sunny Weekend

By Bill Ramstrom

STAFF METEOROLOGIST

Remarkably unchanging weather will affect most of the United States for this upcoming weekend. A large upper-level ridge centered over the central Plains will serve to block the normal west to east motion of weather systems, leaving us with fair skies into early next week. At low levels, this pattern will maintain a broad high pressure system over southern Canada through Monday or Tuesday.

Unfortunately for everyone awaiting a warm spring day, the high in this location will keep winds out of the north or northeast through the weekend; thus a cooling seabreeze will chill coastal areas to the upper 50s, although inland temperatures could reach to 70°F (21°C). Each day, the morning will start out clear and crisp, with light winds. As the sun warms the ground, the temperature will rise quickly, until the seabreeze kicks in around midday. Then temperatures should remain mild throughout the afternoon; probably good weather to bring along a sweatshirt or jacket.

Overall for May in Boston, we can expect average high temperatures of 67°F (19°C) and overnight lows of 50°F (10°C).

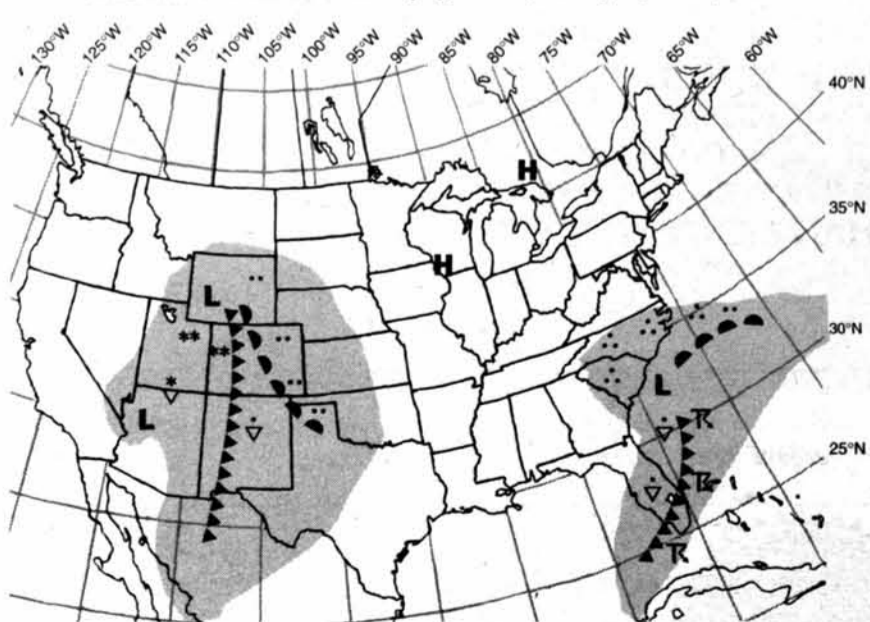
**Today:** Mostly sunny and cool. High 55°F (12°C).

**Tonight:** Moonlit skies with light northeasterly winds. Low 43°F (7°C).

**Saturday and Sunday:** Sunny and pleasant both days. Highs near 60°F (16°C), but warmer inland.

**Outlook for Monday:** Continued fair weather with some warming. Highs 65°F (18°C).

Situation for Noon Eastern Daylight Time, Friday, April 30, 1999



Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
H High Pressure	- - - Trough	☁ Snow	☁ Fog
L Low Pressure	—▲— Warm Front	☔ Showers	⚡ Thunderstorm
§ Hurricane	▲▲▲ Cold Front	☂ Light	☁ Haze
	▲▲▲ Occluded Front	** Moderate	
		*** Heavy	

Compiled by MIT Meteorology Staff and The Tech

# IMF Director Announces New Plan to Resume Aid to Russia

By Paul Blustein  
THE WASHINGTON POST

WASHINGTON

The International Monetary Fund agreed Wednesday to lend \$4.5 billion to Russia, resuming its support for Moscow eight months after halting a previous rescue that ended disastrously with a collapse in the ruble.

The agreement, announced by IMF Managing Director Michel Camdessus early Wednesday evening, is primarily aimed at keeping Russia's already-dire economic straits from worsening further. The amount the IMF agreed to lend is just enough to keep Moscow from defaulting on debts coming due to the IMF itself in the next couple of months, and although the Russian

government already defaulted on some of its domestic bonds last August, a failure to pay the IMF would risk turning the country into an international financial pariah for a long time.

The accord, which must be approved by the IMF's executive board, would be "a new step in the cooperation between the IMF and Russia," Camdessus said in a statement issued after meetings with First Deputy Prime Minister Yuri Maslyukov and Finance Minister Mikhail Zadornov. Shortly after the IMF's decision, the World Bank said it, too, will resume aid to Moscow.

The move reflects Russia's immense geopolitical importance as a nuclear power rather than new-found confidence in its ability to put its

economic house in order.

The government of Prime Minister Yevgeny Primakov has taken only modest steps to correct the woes that led to the plunge in the ruble last August and caused the IMF to suspend a \$22.6 billion rescue package. In part because of resistance from the Communist-dominated parliament, Primakov has shown little appetite for restructuring the nation's bloated, ailing industries or tackling other deep-seated problems, such as the government's inability to collect taxes.

The IMF and the Western powers that control it are anxious to keep the country from destabilizing further, especially with elections for a new Russian president looming next year.

# Palestinians Delay Proclamation Of Statehood Due to Elections

By Tracy Wilkinson  
LOS ANGELES TIMES

JERUSALEM

Palestinian leaders Thursday formally delayed a long-anticipated proclamation of statehood, deferring the decision until after Israeli elections and avoiding — for now — a major and potentially violent crisis.

Ending a three-day, closed-door meeting in Gaza City, the Palestinians announced they will let slip the symbolic date of May 4, which will mark the end of the five-year peace process launched by the landmark Oslo, Norway, accords.

Palestinian Authority President Yasser Arafat had threatened to use the date — about two weeks before scheduled Israeli elections — to

announce the formation of an independent state, a move that would have prompted fierce Israeli retaliation.

But international pressure, and Israeli politics, forced Arafat and the Palestinian leadership to back down.

The decision concerning statehood will be put off until after a likely June 1 runoff on the Israeli vote. Palestinian officials insisted, however, that they are not giving up on their "eternal right" to independence.

Israeli Prime Minister Benjamin Netanyahu had already claimed credit for the expected decision, saying his firm, no-compromise handling of the Palestinians had made them think twice about acting unilaterally.

In fact, Arafat and other Palestinian leaders were keenly aware that Netanyahu would use a declaration of statehood as a campaign ploy by claiming to be the only candidate strong enough to counter the Palestinian threat.

"We are trying not to give (Netanyahu) the tools with which he can use us to boost his election chances," said Nabil Shaath, a senior Palestinian official.

And with the declaration delayed, Netanyahu, who is locked in a tough battle for re-election, again sought win support. He lauded "Israel's extraordinary diplomatic achievement," and said his threats to annex the West Bank had stopped Arafat.

# Authorities Continue to Trace Guns Used By Boys in School Slaying

LOS ANGELES TIMES

LITTLETON, COLO.

As the last of the Columbine High School murder victims was laid to rest Thursday, authorities sought to trace the last of four firearms used in the massacre, focusing on a man the killers worked with at a pizza place as the possible link to the TEC-DC9 assault pistol.

Backtracking for the second time in as many days about further charges in the case, authorities said an arrest in connection with the pistol was not imminent, but that they had been in touch with a man who may have information about how Eric Harris and Dylan Klebold acquired the high-capacity pistol.

Denver attorney Robert Ransome confirmed late Thursday that he was representing a man in regard to the Columbine investigation, but declined to elaborate.

Jefferson County District Attorney Dave Thomas told NBC's "Today" show Thursday morning that there would be an arrest in connection with the assault pistol within 48 hours. Later, Assistant District Attorney Mark Pautler said that Thomas had not been updated before he made the statement.

"Things can change, and that's exactly what happened," Pautler said. The person who provided the gun could be charged with murder if authorities can prove the seller knew about the teen-agers' plan to storm the high school.

The three other guns used in the April 20 shooting — a 9 mm carbine and two sawed-off shotguns — were purchased by Klebold's prom date, 18-year-old Robyn Anderson, authorities said, adding that it was still unclear whether she knew of the duo's plans.

# FDA Approves Home Test Kit for Highly Contagious Hepatitis C Virus

LOS ANGELES TIMES

WASHINGTON

The Food and Drug Administration Thursday approved a home test kit for hepatitis C, a "silent" virus that is the leading reason for liver transplants in this country.

Hepatitis C — once known as "non-A, non-B" hepatitis — is one of five known hepatitis viruses that attack the liver, and is regarded as one of the most insidious because drug treatments don't always work, and there is no vaccine to prevent it.

It is the third most common hepatitis virus in this country, after A and B. Like hepatitis B, it is spread through blood — typically contaminated needles, and, in the past, through transfusions — and, less commonly, through sex.

Hepatitis A is typically transmitted through fecal contamination of food. But C, unlike A and B, poses the most serious problems for individuals because the majority of infections persist for decades, without symptoms, slowly destroying the liver.



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# OPINION

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## Gun Prohibition Not The Solution

As I was reading Eric J. Plosky '99's column "Reflecting on Littleton, Colorado" [April 27], I was particularly struck by its short-sightedness and ideological inconsistency.

In suggesting potential solutions to the apparent problem of societal decay highlighted by the Littleton incident, Plosky notes that he does not think it is acceptable for schools to teach religion, for it would infringe upon the rights of those who do not wish to practice Christianity or any other religion, and I agree with him. He also notes that he does not feel that it is right to censor Hollywood and other types of mass media, because it is "not necessary for the well-adjusted" and would probably "greatly annoy" them. Here too, I agree with him.

However, I was very disappointed to read his preferred solution — remove all guns from society — in what had been a very intelligent and reasonable column up to that point.

I can think of several things that are very wrong with his plan on both practical and ideological levels. First of all, who is he to determine what rights are valuable in the American society? He clearly values freedom of worship (or the option of non-worship), as well as the freedom of expression. Just because he personally does not value (or exercise?) his right to own and use firearms does not invalidate it as a valuable and meaningful prerogative for the millions of Americans who do utilize that freedom — which, I might add, was also one of the principles "our country was founded

on."

To take his tack of reasoning, I can say with certainty that his solution is "not necessary for the well-adjusted", and it would do more than just "greatly annoy" those of us who do exercise our right to bear and keep arms. It would completely destroy our way of life. It would be tantamount to a cultural genocide. And I don't mean that in a quaint "Oh, I can't have my gun in my closet anymore and pass it on to my grand-kids." As a competitive shooter, on average, I spend 10 to 15 hours a week shooting, and shoot in matches here at MIT nearly every other Saturday. I have made some of my closest friendships through the shooting community.

Secondly, there is the practicality issue. Plosky's solution would be singularly ineffective at stopping gun violence. There are over 250 million civilian-owned guns in the United States. They are not going to be leaving any time soon, no matter how hard anyone tries. And, as Plosky stated, people determined to get guns (namely, mass murderers and other such violent criminals) will always be able to obtain them under Plosky's plan. The only thing such a law would do is hurt honest, law-abiding citizens, such as sport shooters.

For those of you who think I am promoting totally unregulated access to guns, I am not. "Well, then, what should be done about this problem?", you may ask. There are plenty of methods that do not infringe upon legitimate ownership of firearms and are likely to be much more effective at stopping crime, but I lack the space to expound upon them here. However, I can never support a measure that prevents well-adjusted citizens from harmlessly practicing a right and a way of life that has

been with Americans from the very inception of this nation.

Martin T. Stiaszny '99  
MIT Varsity Rifle Team

## Carrot and Stick in Yugoslavia

Theodore Roosevelt had this prescription for successful foreign policy: Speak softly and carry a big stick. Jimmy Carter tied billion dollar bills to the end of the stick to get Egypt and Israel to make peace. Bill Clinton learned nothing from this; he spoke loudly and carried a small stick, ruling out the possibility of deploying U.S. ground troops in Yugoslavia. The failure of his policy has brought us to the brink of war.

We have already spent billions of dollars destroying the landmarks and infrastructure of Serbia, in the process turning an entire people against us. Would it not have been smarter to take the Camp David route, to offer these same billions as economic aid in exchange for internal reforms? It worked in the Middle East, a place which is not so different when you think about it.

Today, escalation is the buzzword. The mule refuses to yield, so we shall beat it until it dies. How enlightened. But perhaps it is unjust to blame Bill Clinton; it seems that Britain (the country which proudly defined Imperialism) and France (the country which started the debacle in Vietnam) are now the chief proponents of escalation. If we can get Germany fired up, maybe we can have a full scale re-enactment of World War I. How many shall we kill before this ends?

James J. Szabo G



## Opinion Policy

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# Pointing Fingers Over Colorado

*Politicians Must Think Carefully Before Rushing to Blame*

Kris Schnee

On April 20, two students at Columbine High School in Littleton, Colorado, brought an arsenal of weapons to class. Dylan Klebold and Eric Harris tried to slaughter their classmates in a cafeteria, then traveled through the building, eventually killing twelve fellow students, a teacher, and themselves. Authorities also discovered numerous bombs scattered around the campus — one included a heavy propane tank — indicating that Harris and Klebold originally intended to destroy the entire school. This disaster is only the latest in a rash of school shootings across the country over the last few years. And now another battle, this one political, begins as everyone in America tries to find someone or something to blame.

Take the President, for example. He has decided to place the blame on guns and use the shooting to his political advantage. With the emotional plea that we must take action against school violence to “honor the memories of those who lost their lives,” he pushed for several new gun-control initiatives. One would violate the policy of wiping minors’ criminal records clean at age 18 by permanently forbidding violent juvenile offenders from owning guns. Another, which would require gun makers to put “child-safety locks” on guns, has nothing to do with school shootings; such locks prevent small children from accidentally firing guns, not teenagers from intentionally using them. And a third would raise the minimum age for owning “assault weapons” from 18 to 21. This move is also strange, given that even the older Colorado shooter was only 18, and that many of the earlier school killers were well under that age. Not surprisingly, Clinton takes advantage of the situation for his own benefit, not necessarily the children’s.

Vice President Al Gore makes slightly less sense. For him, the culprit is “excessive violence in the media.” Like many other Americans, Gore blames American culture,

and proposes that we solve our problems by granting the government more power. Rather than suggesting that if we want to get rid of violent music, TV, and movies, we should stop buying them, Gore wants to have “V-chip” equipment installed in televisions by federal mandate (at an initial price of \$70 each). Should we assume, then, that parents would take better care of their kids’ minds if only they had a new technological gadget, and that the kids will not be able to find a way around it? And will parents who would fail to notice their children adoring Hitler and building bombs pay enough attention to them to monitor their TV time?

It is also interesting to note that some people blame video games for causing violence. For those of us who can distinguish reality from fantasy, a good game of “Quake” is simply entertainment; it apparently causes no mental problems for most people. It is worth carefully studying whether an addiction to violent video games is a cause or a symptom of real violence (or both, or neither), but it makes little sense simply to assume that exposure to virtual violence poisons the minds of some people.

One of the most shocking episodes of the Colorado massacre raises questions of religion. One of the shooters caught student Cassie Bernall reading a Bible, and asked her if she believed in God. When she said yes, he laughed and asked “Why?” before killing her. Now she is being described as a martyr. But the Columbine community still seeks explanations for her death; a recent *Boston Globe* article reports that among Columbine’s local church youth group “is a shared certainty that God is using the victims as a vehicle to spread a message of faith.” This is a contemptible belief. Effectively, by claiming that God actively intervened after the shooting, this belief places blame squarely on God for not intervening before fifteen people died! But God deserves neither credit nor blame for the shooting or its aftermath; the Columbine community is looking in the wrong place for

answers.

While the victim’s friends and relatives can be excused for being a bit unreasonable right now, several Republican presidential candidates cannot. In announcing his campaign, Gary Bauer blamed school violence on a lack of religion, and recommended a nonsensical solution: “We have to return voluntary school prayer and I would permit a teacher to hang up the Ten Commandments in the classroom.” Imagine the scene: A teenager in a trenchcoat is about to spray his classmates with gunfire when he notices a sign on the wall saying “Thou shalt not kill,” then drops his gun, falls on his knees, and thanks the Lord! Or does Bauer think that establishing a religion by hanging the Decalogue on public schools’ walls will change the minds of people like Harris and Klebold, two people who obviously cared nothing for traditional ideas of morality? Pat Buchanan moralized even more on the Colorado shooting: “America got a glimpse of the last stop on that train to hell she boarded decades ago when we declared that God is dead and that each of us is his or her own God who can make up the rules as we go along.” Not only did Buchanan accuse all non-believers of dragging America to hell, and equate disbelief in the Commandments with a total lack of morality, he also failed to say what he would do about our “polluted” culture, other than that as President he would try to make filmmakers “use restraint.” One can only speculate on how Buchanan would try to control the media to suit his taste.

It is natural that when something so unexpected and terrible as the Colorado shooting happens, we look for answers and explanations. But when some people, perhaps intentionally, take advantage of tragedy to push their own political agenda, blame is likely to be spread where it is undeserved, and quick fixes offered for the problem instead of real, practical solutions. We need to think carefully before pointing fingers.

Brace yourselves; you will hear of this again.

## Turks Died Too

Armenian forces arrived, they succeeded in capturing Van, massacred its entire Muslim population, and razed the entire city. They then proceeded to “soften up” the area, and in the process killed thousands of Turks and Kurds. There was a massive flow of refugees into Central Anatolia, who survived under extremely harsh conditions.

At this point, the Ottoman Government faced severe problems. The Army was being attacked by Russo-Armenian forces in the North and Armenian guerrillas in the South. On the other hand, there were the many Armenian communities who appeared uninvolved in the fighting, but in fact were providing food, shelter and new recruits to the guerrillas. The Muslim populations were beginning to react in kind, and the region was rapidly falling into full-fledged inter-communal warfare.

After much hesitation, the Ottomans decided to relocate the Armenian communities to Syria, Lebanon and Iraq, which at that time were still Ottoman provinces. Ottoman archives chronicling this decision show that this decision was not punitive, and that Ottoman soldiers were ordered to escort the Armenians and protect them from any vigilantes. As it turned out, though, this decree had tragic consequences, not just due to the warfare in the region, but due to disease, harsh weather, exposure and hunger. However, a few facts should be noted. First, most Armenian casualties occurred in regions where Ottoman control was the weakest. Secondly, a great many Turks and other Muslims also died from the same causes.

When the Ottoman Army returned to the north, the onset of the Russian Revolution forced the retreat of the Russo-Armenian forces to what is currently Armenia. During this retreat, many atrocities were committed against Turks and Kurds, including the burning of mosques full of women, children, and old men, gouging eyes, and burying people alive.

At the close of World War I, the Ottoman Empire was no more. The Ottoman Sultan fled Istanbul on a British ship, and Turkish people were left to fend for themselves against the invasion of the British, French, Australian, Italian, Russian, Greek, and Armenian forces. The Turks fight for independence raged on for several years under the leadership of Mustafa Kemal Atatürk.

Many more Turkish people died in this struggle, not just from war, but from hunger and disease. There is not one single Turk alive today who did not lose relatives during the Independence War. The Independence War ended with the signing of the Treaty of Lausanne, in which the modern day borders of Turkey were recognized, and the Allies abandoned all claims on Anatolia.

Thus, there was neither any planned execution of Armenians, nor such an intention.

Demographic studies by Professor Justin McCarthy show that roughly 600,000 Armenians died during the struggles as compared to almost 3 million Muslim deaths. Vartanian claims that 1.5 million Armenians were killed — however, according to census figures of the British as well as the Ottomans, there were never more than 1.3 million Armenians in Anatolia. Additionally, Vartanian refers to U.S. Ambassador Morgenthau. It should be noted though that Morgenthau was a racist, who believed that Turks were an inferior race and openly printed that Turks had “inferior blood.” One cannot expect accurate reporting from such a biased man, yet it is his reports on which much of the Armenian accounts are based on. Vartanian also refers to a remark by Adolf Hitler, as though somehow the psychotic ravings of a man known for exterminating the Jews can be relied on for accurate history.

He also asserts that “claims against the Armenians are purely anecdotal.” I highly doubt that the mass of evidence can be referred to as anecdotal: there are eyewitness accounts of Russian soldiers, demographic evidence, reports from Allied soldiers, photographic evidence, as well as testimonies from the Turkish refugees. Seventy American scholars — including Prof. McCarthy of the University of Louisville, Prof. Bernard Lewis of Princeton, and Prof. Sanford Shaw of the University of California at Los Angeles — testified in 1988 in front of the House International Committee that there was no genocide of Armenians. The Clinton Administration continues to back the Turkish people on this issue, because it knows the truth: there was no Armenian genocide.

*Sevgi Ertan is a graduate student in the Department of Electrical Engineering and Computer Science. Cagri A. Savran is a graduate student in the Department of Mechanical Engineering.*

# The Virtues of Large Schools

Julia C. Lipman

It’s hard to keep track of all the fingers of blame being pointed in the wake of the Columbine shooting. Guns, the absence of guns, goths, absentee parents, and the cruelty of peers have variously been cited. Of all the proposed solutions to what appears to be a national problem, there’s one that sticks out to me as just plain wrong. Columbine High School had 1800 students, leading some to conclude that smaller schools are an answer to tragedies like this. That would be a mistake.

There are some advantages to smaller schools. In a small school, everyone knows each other. Principals are familiar with the personalities and needs of all their students; large schools often have only one principal. “The larger the school, the easier it is to get ‘lost,’” an editorial in a Mississippi newspaper argues. The same argument has been put forth by other observers, seemingly envisioning the one-room schoolhouse of long ago. But if it’s isolation and ostracism that we’re trying to fight, smaller schools are the wrong answer.

In a small school, there aren’t usually a lot of exclusive cliques. There is one exclusive clique. It’s the clique of everyone who’s known each other since kindergarten, everyone who isn’t shy, unathletic, or otherwise different. A small school seems friendly and comfortable to those in the clique; it can be an incomparably stifling experience to those who aren’t, especially students new to a district.

A “Trenchcoat Mafia” would have a tough time forming at a smaller school. Just gathering that many alienated students together would be difficult. But it’s not clear that Eric Harris and Dylan Klebold were even closely affiliated with them in the first place; according to some observers, they had only recently become associated with the group, and their association was somewhat superficial.

There are other groups that would have a hard time forming at smaller schools too. How about math teams and public service organizations? Or art societies and drama groups? Smaller schools don’t have the resources to support the number of activities that larger schools do. And how many students have been able to deal with alienation and anger by discovering an interest or a talent to pursue, and a group of peers who share that interest? Sure, if athletics is your talent, you’ll be able to pursue it no matter what size school you attend. But a lot of alienated students are alienated precisely because they don’t excel at athletics. Some observers have suggested de-emphasizing sports to avoid such alienation. Whether or not that’s a good solution, smaller schools would have exactly the opposite effect, by lacking resources to fund anything that’s perceived as a “frill” — and insufficient numbers of students to justify such activities.

If we’re going to ask why the Columbine shootings happened at a large school, we may as well ask why recent school shootings are taking place largely in rural areas, and never in big cities. Do smallness and familiarity really preclude random violence? Some commentators have suggested that the homogeneous consumer culture — the “mollification of America” — in a suburb like Littleton have created an atmosphere of anonymity that makes random violence possible, even probable, by creating kids who have no “sense of place.” While an increasing Gap and Starbucks density can’t have had a positive effect on disaffected youth, going to a small school can give an isolated student more “sense of place” than anyone could ever want.

Nerds need other nerds to associate with. “The bigger a school, the more likely that strong ‘identity’ cliques will be formed,” the Mississippi editorial argues. Identity cliques seem to describe groups who don’t otherwise fit in. Apparently, we can’t have that; better to keep these kids isolated where they may be miserable, but they won’t get into trouble.

Many of us at MIT have read the “Hellmouth High” article at slashdot.org, which printed comments from students who felt isolated or ostracized at their schools, and the misguided reaction from some adults. “Jocks knock me down in the hallway. They steal my notes, call me a geek and a fag and a freak,” wrote one. “Sometimes, I do feel a lot of real pure rage. And I feel better when I go online,” said another. “Identity cliques” — alienated students banding together — were not the problem at Columbine. Alienation itself was one of the problems, though. And in smaller schools, going online may be the only release for these alienated students.

### Guest Column

Sevgi Ertan and Cagri A. Savran

The column of Armen Vartanian ‘96 [“The Armenian Genocide,” April 27] is not historically accurate with regard to the sufferings of Armenians during the First World War or the historical research surrounding the issue. We would like to begin by outlining what happened in Anatolia during the years of 1915-1924.

The Ottoman Empire was a multi-ethnic, multi-religious empire that at its height spanned from the Danube River in Europe, to North Africa, to as far as the Caucasus and Iraq. In accordance with the laws of the Koran, the rights of all minorities were respected. The Ottomans were the most lenient of all empires concerning its religious minorities. The Ottomans expected the payment of taxes, but otherwise left the religion and cultures of its conquered territories intact. This was, in fact, what made it so easy for minority groups to succeed when the Ottomans became weak. Furthermore, many Christians and Jews achieved high government posts, and during the Spanish persecution of the Jews, the Ottoman Empire became a safe haven for them. Armenians and Turks have lived together peacefully for over 600 years. To quote Voltaire, “The great Turk is governing in peace twenty nations of different religions. Turks have taught to Christians how to be moderate in peace and gentle in victory.”

In the years leading up to World War I, however, the Ottoman Empire grew increasingly weak, and provinces began to secede. When World War I began, the Ottomans sided with the Germans, and the German defeat left the Ottomans in shambles. Under the Treaty of Sevres, the Allies conspired to use the nationalist tendencies within the Ottoman Empire to destroy it. Under Sevres, the Turkish people would have no nation, and Anatolia would be colonized by Europe. Thus, the Christian minorities of the Ottoman Empire, including the Armenians, were encouraged to rebel, and were given ample support to do so. Vartanian’s assertion that Armenians were unarmed is a joke.

Armenians joined with the Russian forces, and grouped into guerrilla bands. They began attacking the Turkish Army in the rear, and even before the Russo-

# THE ARTS

## MOVIE REVIEW

### Pushing Tin Flying High

By Francisco J DeLaTorre  
STAFF REPORTER

Directed by Mike Newell  
Written by Darcy Frey and Glenn Charles  
With John Cusack, Billy Bob Thornton, Cate Blanchett, Angelina Jolie



JOE LEDERER

A potential crisis in the air sends rival controllers Billy Bob Thornton (seated) and John Cusack to the radar screen.

Silly movies are good for sanity. After seeing a gaggle of Oscar nominees, special effects vehicles, and movies that take themselves far too seriously for their own good, we need simplicity. *Pushing Tin* offers just that: sparse (and below average) special effects, light-heartedness, and an above average script that really just makes you feel good.

John Cusack, as cute as ever, plays Nick Falzone (a.k.a. The Zone), hot-shot air traffic controller. He enjoys his job: despite its brutal stress level, he does it well, impeccably lining up the landing planes, and he carries himself with a confidence that is part "I'm The Zone, air traffic controller extraordinaire," part "I'm John Cusack and I'm damn cool." He has a wife (hilariously played by Cate Blanchett) who loves him and two children. Enter Russell Bell (Billy Bob Thornton). Bell is a highly recommended psycho-genius air traffic controller who has worked all over the country. Bell is the one who once stood beneath a landing 747, allowing the wake turbulence to toss him through the air not so much like an

abandoned rag doll. Bell brings a wooden chair to work and wears a feather in his head-set. Bell is married to irresistible Mary (Angelina Jolie, the lip goddess from *Hackers*). Not surprisingly, Nick is threatened by Bell's presence, and the movie takes a turn, becoming a contest of masculinity and sexual one-upmanship.

This plot is admittedly simplistic; a bunch of guys butting heads to see who wins the testosterone trophy. However, throughout the film's two hours, it twists and turns in remarkably unpredictable and satisfying ways, and keeps the audience on its toes the entire time. Thankfully, we never tire of these twists, because each is not only refreshingly unexpected but also masterfully combines drama, suspense, and humor, rarely giving the audience time to recuperate in between.

The film's main strength is in Nick's sharp wit and his interactions with his coworkers and with the fast-paced environment of the workplace. The writing here is exceptional, breathing life into the characters and giving them definition in and out of the office. When the masculinity contest takes over, unfortunately, the writing falters somewhat and this seamless character-driven situation loses some coherence. Not much, mind you, but enough to be noticeable.

Another strength here is the casting. Not limiting this analysis to the four main characters, here is a group of actors that are unglamorous, crude, and somewhat obnoxious. Cate Blanchett plays off her thirtysomething New York mother/wife extraordinarily well, a marked contrast after an amazingly vibrant performance as Queen Elizabeth. Billy Bob Thornton is as plain as ever, while Angelina Jolie exists in that limbo between lusty and beautiful.

The marked unattractiveness of all of Nick's co-workers (even Nick himself, despite being played by John Cusack, loses something because of some bad, bad fashion choices) is reminiscent of a backyard company picnic. This is a tight knit group of normal people with normal problems, and this is what makes the film much more endearing.

Not to be forgotten, of course, is the score, composed by Anne Dudley, whose score for *The Full Monty* won an Academy Award. Here, Dudley keeps her characteristic style of simplicity, both in content and composition: not quite so lavish as a full orchestra, but distinctly more elaborate than minimalism. She manages to create an energetic yet relaxed theme that seems to characterize (or even to drive) Nick's confidence which is almost a prerequisite of his job. This main theme changes as he does, but always retains the basic feel of the film: upbeat and confident.

What this movie lacks in its cheesy nature, formulaic plot, and uninspired visuals, it makes up for in charm, character, and simplicity. The acting is solid, the writing is decent, and the result is something like the cinematic equivalent of St. John's Wort. It'll brighten your day, if you let it.



JOE LEDERER

Nick Falzone (John Cusack) scans the radar for trouble.

## BOOK REVIEW

### Technique

#### Not your parents' Technique

By Julia Lipman and Greg Kuhnen  
STAFF REPORTERS

Kevin A. Simmons '98, Editor in Chief  
Andrew L. Hsu '99, Design/Layout Editor  
Nicole S. Immorlica '00 and Timothy Dunn '01, Photography Editors  
Mark A. Meier '99, Literary Editor

Compared to your high school year-book, *technique 1999* projects a sleek, minimalist aesthetic. It wasn't always this way. Thirty-five years ago, it contained such items as a reverent ode to the "Techman" by a Smith student, and enthusiastic, self-provided descriptions of living groups. (From McCormick's: "We all will learn our etiquette/Each of us will be a social pet...Our eccentric ways we will reform/To society we must conform.") The photos were accompanied by intentionally and unintentionally humorous captions. ("Are coeds real goils?", asked one.)

But this isn't your parents' *Technique*. Its photos largely stand by themselves, or illustrate specific concepts. While recent volumes of *technique 1999* have relied on large sec-

complaint which applies to the past few years of *Technique* is the lack of sports coverage. While every sport has a picture, many sports are represented by pictures that are mediocre at best. Sports photography requires practice and an cultivated intuition for the sport which is lacking from some of the photos. Next year's editors should encourage their sports photographers to learn their sports thoroughly and bring that section up to the photographic standards of the rest of the book.

The news section features articles about the most significant national and world events of the past year, as well as pictures of the most significant MIT events. This approach provides some interesting juxtapositions; a picture of Al Gore speaking at the Tang Center appears next to the headline "Got Viagra?" It's hard to quarrel with the events selected as most significant; impeachment, the Asian economic crises, Kosovo, and the Microsoft antitrust suit are all duly mentioned. It would have been nice to see a little more political analysis, though. An article on company mergers mentions nothing about their effect on downsized workers, while the Viagra article could have discussed debates about insurance coverage of Viagra versus contraceptives.

It's harder to remain objective about issues closer to home, but *technique 1999* tackles such contentious issues as freshman housing

and alcohol policy with a look at both sides of the issues. The article on freshman housing provides a comprehensive, just-the-facts summary of the housing decision and its detractors. The article on alcohol policy, however, was a bit too sanguine, implying that few students opposed the policy changes and that those who did were only concerned that "social lives would wither



TIMOTHY Y. DUNN—TECHNIQUE

Residents of East Campus's Fourth West hall wish every Aramark meal was their "Last Supper."

tions of photos with little text to tell their story, this year's book sees the return of captions and even paragraphs to annotate photos. The return of text is welcome — even the most involved student misses some events, and the captions will serve as welcome memory aids years from now when nostalgia leads us to sift through our book of memories.

Even if you were skeptical about how much mileage one can get out of the familiar MIT-as-hell concept, *technique 1999*'s introductory section should change your mind. Its literary quotations seem uncannily appropriate for both MIT life and the selected photos. A photo of 2,007 students bears the Milton quotation "...nor did he 'scape by all his Engins, but was headlong sent with his industrious crew to build in hell." Other quotation-picture combinations make you wonder if Virgil and Twain had anticipated what life was like at this place.

The "Life in Hell" section features the usual array of extraordinary campus views, but this year *technique 1999* added several plates of glorious color to the book. While the color pictures are impressive, the most impressive page was a cold, quiet page with two black and white photos taken along Memorial Drive at night. The empty sidewalks and bare scenery have a late night loneliness that is as much a part of MIT's culture as the pace and activity that are seen on so many other pages.

While the photography was generally good, a few pictures left us wondering why they were selected. Perhaps some last minute holes had to be filled. Another persistent

without alcohol." While this article argues that all living groups have "sobered up," *technique 1999* certainly did not censor photographic evidence to the contrary. In addition to these two articles, there's a touching and descriptive, if at times lugubrious, tribute to Building 20.

One of *technique 1999*'s strengths is allowing the students to speak for themselves. By laboriously seeking student input from posters about various aspects of student life, editing out the scores of "More strippers!" responses, and compiling them, *technique 1999* has created an accurate pic-



KEVIN A. SIMMONS—TECHNIQUE

The IAP wine tasting seminar holds their final session.

ture of student life that, perhaps more than any of its other content is clearly date-stamped with a time and place. The MIT of 1989 didn't look like this and the MIT of 2009 won't either. Other compilations, like one of excerpts from the Coffeehouse books, the "Best of the Police Log," and "the wisdom of the MIT faculty," also provide engaging primary-source documentation of the ideas, events and culture of this year at MIT. Perhaps Professor Donald Sadoway said it best in the latter section with this pithy proverb: "Not all that shimmers is gold, but it does have free electrons."

ON CAMPUS

# Busta Rhymes

## Everybody wants mo' Busta

By Annie S. Choi

PHOTOGRAPHY EDITOR

Johnson Athletic Center

April 23, 1999

**B**usta Rhymes rocked the campus last Friday at this year's Spring Concert. Accompanied by his lively sidekick Spliff Star and backed by DJ Scratch-a-tor, Busta could have instigated a riot — well, if it weren't for the 2:1 security guard to student ratio.

As the 2,500 students who had bought tickets for the sold-out show filed into Johnson Athletic Center, a slew of opening acts performed in anticipation of Busta.

Members of Mocha Moves, a recently formed dance group, and the well-established Dance Troupe combined to give a sexy, sensational set of dance sequences to a variety of songs including OutKast's "Rosa Parks," and

Foxy Brown's "I'll Be Good." The all-male step team Groove Phi Groove soon followed to combine exciting dance stunts with a cacophony of thumping, tapping, and stomping on stage. After a lengthy interlude, the Boston Floorlords, descended on stage. Although the slight delay irritated an already anxious crowd, the hip-hop dance group soon captivated the audience as members both young and old displayed their break-dancing skills. The two youngest Floorlords Little Herc (age 10) and Cannonball (age 8) were the true crowd pleasers as they ripped up the stage with enough head- and back-spins to make the audience dizzy. The Floorlords were followed by two more acts — rap artist Mr. Lis and freestyling duo 7L and Esoteric (with a guest appearance by Virtuoso). Despite their efforts, both acts made little impact on the impatient audience whose cries for "Busta" could practically be heard in Harvard Square.

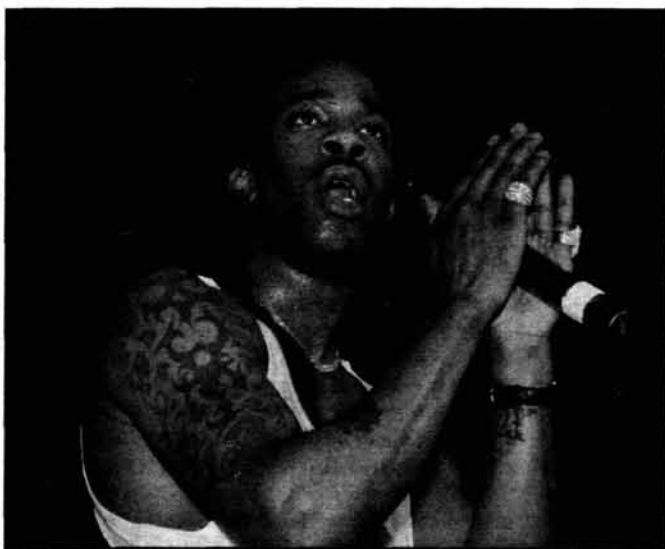
Two-and-a-half hours after the doors opened at 8 p.m., DJ Scratch-a-tor finally introduced Busta Rhymes and Spliff Star, who met the fans with the attitude as would be expected from the two Flipmode Squad frontmen. From the moment they took the stage, their electric presence entertained not only long-time fans, but also those getting their first introduction to Busta.

Upon entering the gymnasium, the duo commanded everyone to "Rise," one of the songs from Busta's newest album, *Extinction Level Event*. The Flipmode Squad succeeded in firing up the crowd with a range of songs dating back to Busta's pre-solo days, such as "Scenario," which premiered on Tribe Called Quest's album *Low End Theory* in 1991. The concert was more than just a mere succession of songs — it was an entire show, complete with crowd participation and banter between Spliff



ANNIE S. CHOI-THE TECH

Members of Dance Troupe and the recently-formed Mocha Moves mix it up as the first of several opening acts for Busta Rhymes at this year's Spring Concert.



ANNIE S. CHOI-THE TECH

Busta Rhymes takes a break in his performance to deliver a short monologue on how hip-hop helped to universalize and destigmatize the use of the word "nigger" at last Friday's concert in Johnson Athletic Center.

and Busta, including a monologue addressing how hip-hop has universalized the word "nigger."

Perhaps one of the best parts of the performance was when Busta announced that the show would turn "porno." The duo singled out a woman in the crowd and audaciously performed finger fellatio to win her graces. As if that wasn't enough to stir the audience, the two dropped their pants and bounced across the stage in their underwear. And, as if that wasn't enough, Spliff and Busta mooned the crowd, which was returned by overwhelming cheers. Forget the intellectual realm of academics, the crowd went crazy over every blatantly sexual gesture and lyric.

The audience quickly jived with the Flipmode's funk, joining in unison with the performers and their raucous behaviors, especially when they performed the catchy hip-hop hits which have defined Busta's successful career. Songs like "Dangerous" from 1997's *When Disaster Strikes* practically shook Johnson off its foundation (not one

MIT building has ever seen such groove.) Another favorite, "Woo Hah! Got You All In Check" off of *The Coming*, could have been rapped by the audience alone. Though the crowd was mixed — with serious hip-hop fans bouncing next to students who prefer the fluffy tunes of Jewel — everyone enjoyed witnessing the Flipmode Squad cut lose. The grand finale was "Turn it up/Fire it up" which closed a successful show, and an equally as memorable Spring Fling.

Although Busta's antics appeared a bit brash, as in the cover photo from Tuesday's *Tech*, all was taken in good fun. He did not just perform mindlessly to collect some easy cash, but instead took this opportunity to display how hip-hop can unite diverse peoples.

And, despite the shameless plug for Flipmode's upcoming projects, albums, and of course T-shirts, as Terraun L. Jones '01 put it, "Everyone was looking for him to give 'em some mo'."

Jasmine Richards and Huanne Thomas contributed to the reporting of this story.

MOVIE REVIEW

# The Apple

## Fruit For Thought

By Bence P. Olveczky

ASSOCIATE ARTS EDITOR

Directed by Samira Makhmalbaf

Written by Mohsen Makhmalbaf and Samira Makhmalbaf

With Ghorban Ali Naderi, Azizeh Mohamadi, Massoumeh Naderi, Zahra Naderi, Zahra Saghrisaz

In the near-iconic opening shot of Samira Makhmalbaf's remarkable first feature, *The Apple*, a hand is reaching into the frame to water a dried-out plant. The futility of this simple act becomes evident as we see the life-bringing water miss the pot.

The hand performing this unavailing task belongs to Zahra, an 11 year-old girl who plays herself in this true-to-life film. The bars hindering Zahra from reaching the thirsty flower are the same ones that separate her from the outside world. For as long they can remember, she and her twin sister Massoumeh have been imprisoned in the family home by a righteous and protecting father.

In tying the fate of the flower to the condition of the twins, Samira Makhmalbaf manages to create a powerful and poetic metaphor for the condition of girls and women in an anachronistic Iranian society where archaic traditions can cause antagonism and modern-day tragedy.

In a central part of the film, the father is asked to justify his daughters' captivity to a social worker. Defending his deed, the 65 year-old unemployed patriarch refers to a tattered copy of "Advice to Fathers."

"My daughters are like flowers," he says, "expose them to sun, and they will wither away." Interpreting the "sun" to mean "boys", the religious father, whose only ally is his blind wife, decides to isolate his beloved daughters in the name of dignity.

After learning about this real-life tragedy from Iranian television, the 17 year-old director Samira Makhmalbaf became interested in the fate and future of the twins. Being the daughter of famous Iranian filmmaker Mohsen Makhmalbaf, Samira's upbringing was both privileged and liberal, and in most respects very different from the experience her two subjects shared. Despite their different backgrounds,

Samira shows us an understanding of the sisters' situation that is both compelling and real. Approaching the twins, she even persuaded them to play themselves in this re-enactment of their release from captivity. As the result, the acting by the two girls is nothing short of magical. Their purity and innocence is conveyed in unaffected and genuinely charming performances so rarely seen on film.

The film starts with hand-held video footage, cleverly adding a jolt of immediacy to the happenings. We follow the girls as they leave the house for the first time. They are escorted by civil servants from the Welfare Department who finally responded after a petition to free the twins was signed by the neighbors. But we see the girls return to their prison after their father promises the authorities to never repeat his misdeed — a promise he promptly breaks.

A social worker is summoned and this time she releases the twins and puts the parents where the children used to be — behind bars. With the roles now reversed, Zahra and Massoumeh, both slightly autistic and with hampered gaits, are free to explore the outside world.

Following temptation itself — an apple tantalizingly dangled before them by a playful boy — the pubescent girls venture outside. Their sense of discovery in the everyday streets of Teheran is colored with a delightful awe for simple pleasures. The taste of ice cream, the encounter with a goat, the interactions with vendors and potential friends give rise to both comic and deeply moving situations.

Shot in 11 days, *The Apple* is everything a Hollywood film is not, and that's a major compliment. This understated and poetic, yet refreshingly simple, exercise in filmmaking raises urgent and difficult questions, but refrains from giving us stereotypical and moralistic

answers. Rather than making judgment calls, Samira Makhmalbaf challenges us to reflect on the contradictions emerging from the clash between traditional values and the ones propagated by a modern and civilized society.

It is clear that the making of *The Apple* was a profound experience for both Zahra and Massoumeh — a summary initiation into both the real and the reel world. As viewers, we are allowed to share in their joy of freedom and exploration, and in their enthusiastic appreciation of the small things in life. It is a rare gift to see something so authentic in such an artistic context.

I recently read that Samira's younger sister has shot two short films. She is ten years old and will probably soon join the ranks of her sister and father. If Samira's filmmaking is an indication of her sister's talents, then the Iranian Film Revolution — or is it Evolution? — is set to continue.

MUSIC REVIEW

# State of the Airwaves

## Blink, Beth, and Bad Timing

By Daniel J. Katz

STAFF REPORTER

**H**as punk died? No, it just seems to have relocated itself to another country. Now that the mosh pit has become less synonymous with Pennywise and NOFX than with Korn and Kid Rock, the upcoming Blink-182 album (elegantly titled *Enema of the State*) looked like a savior for the punk scene. But the new single, "What's My Age Again?" has reared its head, and it's (gasp) poppy and restrained. So where's the real punk right now? Apparently in Australia. The Living End's "Prisoner of Society" sounds like Johnny Rotten fronting the Reverend Horton Heat (complete with upright bass) and it's got the rebel attitude that punk used to be all about before it was invaded by angst relationship lyrics (Now whose fault was that? Oh, Blink-182 again.) Both artists will be on the Warped Tour this summer; until then, it remains to be seen who are the punks and who are the posers.

The Kottonmouth Kings, funksters who have made a permanent living out of touring with 2 Skinnee J's, now have the leading single, "Dog's Lified" for the soundtrack to David Spade's dog buddy movie, *Lost and Found*. The bad news: the song's really annoying at first. The good news: Spade's in the video for the song, and watching him forces you to listen to the song, which grows on you, albeit very, very slowly. This is subliminal mind alteration at its most evil, folks.

Beth Orton has apparently discovered that the road to a suc-

cessful single isn't the repetition of soft vocals droning, "She cries your name..." Instead it's the peppy grooving beat, harmonized vocals, and nifty chorus that form "Stolen Car," her current single. I'm not a big Beth Orton fan, but if all her material sounded more like this, I'd own every album.

The title of Hole's "Awful" is remarkably self-descriptive... Okay, that's an exaggeration, but the song is an excellent example of how tired Courtney Love's work has become. "Celebrity Skin" had vestiges of the band's hard rock sound, and "Malibu" actually showed some musical inventiveness. "Awful" is just another pop radio single, hopefully one that will quickly fade out of the realm of regular airplay.

I meant to mention this a few weeks ago but wouldn't Silverchair have been assured a lot more success with their current single, "Anthem For The Year 2000," if they'd waited until November to release it? I mean, it's doing all right now, but with a little patience and timing, it could have been a gold mine. If the band's lucky, maybe DJs will remember the song's honest and aggressive sound toward the end of the year and start spinning it in heavy rotation again.

Fountains of Wayne have improved on their greatest moment in my memory (during last year's MTV Movie Awards, when a film of the Titanic sinking was accompanied by their cheerful song, "Sink To The Bottom") with their most fast-paced offering yet, "Denise," a masterpiece of distorted vocals and solid guitar lines. This song deserves much more airplay than their earlier single, "Radiation Vibe" got.

The day after the Littleton incident, I was listening to the radio and was dismayed to be subjected to the Offspring's "Come Out And Play." A little tact, please. Thank you.

Keep expanding your horizons. Email is always appreciated ([airwaves@the-tech.mit.edu](mailto:airwaves@the-tech.mit.edu)). See you next week.

# Scoop

By Teresa Huang

STAFF REPORTER

**S**aturday approaches; what to do, what to do. Scoop is here to help you find your way to relaxation and self-discovery this weekend. Too cerebral for you? Just read this column and have some fun.

## Find a friend, travel for less

We all feel the need to get away from MIT sometimes. Do it! Spend the weekend in New York City or take a day trip to Cape Cod. Thanks to Greyhound, you can take a friend with you for free when you buy any round-trip ticket at walk-up price. Just buy your tickets at least 3 days in advance and make sure that your travel itineraries are the same. Split the single ticket cost, and you're both effectively traveling for half-price! This offer lasts until June 15, 1999, so find a travel buddy and start packing.

## May day may be fair

With the warm weather comes a slew of outdoor festivals in the area. In my humble opinion, no one throws an outdoor party like Cambridge. Head up Mass Ave this Sunday for the annual Harvard Square May Fair and you'll

see what I mean. From noon till 6 p.m. the streets of Harvard Square will be packed with arts and crafts, a variety of dining stands from area restaurants, and loads of live music performances. Sample some Jamaican beef patties, pick up a handmade ceramic picture frame, and experience Harvard Square like never before. Call 617-266-1492 for more information.

## May day may be Saturday

When I was in grade school, it was common knowledge that May 1st marked the observance of May Day. Celebrating May Day entailed making cone-shaped flower baskets in art class and then filling them with flowers. After school, you went to the house of your favorite person (parent, teacher, boyfriend, girlfriend, big crush, etc.) and hooked the bouquet basket on the knob of their front door. Then you rang the doorbell and ran away to hide in the bushes to covertly witness the discovery of your floral masterpiece. I kid you not: I did this for 6 years growing up in upstate New York. Why not revive the harmless tradition this Saturday? Make a flower basket from colorful wrapping paper or even the comics from the newspaper. Fill your basket with flowers and surprise someone. Happy May Day!

## "I was born at daybreak, to the road I did take"

Doesn't it seem like there are no Asian pop music

artists in the United States? Plenty of foreign artists have released albums and climbed the charts in the United States, including Celine Dion, Natalie Imbruglia, and recent Latino superstar Ricky Martin. But no Asians — until now. Anggun (one word, like Madonna) is an Indonesian singer who released her first album at age seven. Five albums later, she made her first album in English, "Snow on the Sahara". Her music is emotional, lyrical, and deeply moving, leading many music critics to compare her to Annie Lennox. You won't hear her songs on Kiss 108, but you can go to her English web site at [http://www.anggun.com/main\\_e.html](http://www.anggun.com/main_e.html) for sound clips, an interview movie clip, and the full length video for her latest release "A Rose in the Wind." If you like what you hear, pick up the album at any record store. "Snow on the Sahara" features 11 powerful tracks, including an amazing remake of David Bowie's classic "Life on Mars." The title track of her new album has even been cited by the X-Files Romantics community as an anthem for the Mulder-Scully relationship. How much more of a recommendation do you need?

I think this column needs a title logo. Don't you agree? Nothing too fancy, but something more expressive than the simple boring Courier title. Draw one on your computer or with a good ol' pencil and send it to me, c/o the Arts Staff at The Tech (W20-483). And keep those comments coming to [scoop@the-tech.mit.edu](mailto:scoop@the-tech.mit.edu)!

## ON CAMPUS

# Ensemble Intercontemporain

## An evening of 20th-century music

By Fred Choi

STAFF REPORTER

Conducted by David Robertson  
Karlheinz Stockhausen's *Kreuzspiel*; Igor Stravinsky's *Soldier's Tale Suite*; Iannis Xenakis' *Thallein*; Gyorgy Ligeti's *Piano Concerto*.  
Kresge Auditorium  
April 23, 1999

**T**here is only one characteristic that is shared by the wide range of composers of twentieth-century music: their tangible uniqueness. A quick look at a random sampling of composers corroborates this fact. Stravinsky's neo-classicism bears no resemblance to Symanowski's

patented by those in the audience who were familiar with the composer, Karlheinz Stockhausen. Stockhausen is most known for his electronic compositions that, unlike popular electronic works, challenges the definition of music. These compositions consist of electronic pitches and sometimes snatches of vocal lines that seem to be combined at random. In contrast, the piece performed by the Ensemble was scored for oboe, bass clarinet, piano, and three percussionists, and provided a welcome surprise. However, it preserved the characteristic rhythmic and tonal complexity of his electronic works and the Ensemble, beautifully aided by Mr. Robertson's clear conducting, mastered their task beautifully. The notes in the beginning although seemingly random, were perfectly timed and created a sparsely pointillistic landscape. The second section hinted at a discernible melody, which the Ensemble, led by the oboe, played with much care. The third section of the piece displayed yet again the fluidity with which the Ensemble played, but it also made clear the obvious effort with which the group prepared the piece.

The second work, Stravinsky's familiar *Suite from L'Histoire du Soldat* (*The Soldier's Tale*), served as a nice contrast to the intensity of the first piece. Despite a few miscalculations in intonation and rhythm, the Ensemble left the audience feeling each section was far too short. The work allowed individual instruments to shine, most obviously the violin, with its fiendish parts pleasantly reminiscent of Stravinsky's *Violin Concerto*. The parts were played with flair and character, as well as impressive bow control and beautifully resonant double stops. Along with the violin, the clarinet and trumpet also provided memorable solos. In the third movement, "Music for the Second Scene," the clarinet was absolutely gorgeous, and in the fourth movement the trumpet's fireworks were simply awe-inspiring.

The Ensemble's performance of the Greek composer Iannis Xenakis's *Thallein* introduced the audience to a composer who deserves wider recognition. Although the concert notes compared the music to "the slow growing of plants ... and the wind or seismic quakes," the former analogy seems farfetched, as the work leans towards "seismic quakes" of titanic proportions. Mr. Robertson almost literally jumped into the piece after the intermission, forcing the Ensemble to catch his energy and plunge themselves headlong into the chaotic and

uncontrollable force of the work. The piece was filled with immense frustration, moans, and startling, *Sweeney Todd*-like shrieks, performed by the barely restrained Ensemble with their machine-like string parts, recurring glissandi (even in the wind parts), chromatic passages and blocks of tones imitating a pipe organ. The Ensemble made this "organized chaos" sound like passionless, earth-shattering music rather than noise, thereby capturing the "music" of tidal waves and tornadoes. And once again Mr. Robertson kept the group under tight control, contributing a fluid, almost formless, conducting style appropriate to the piece. Although the horn, trumpet, and piano performances were all noteworthy, the piercing piccolo was technical virtuosity incarnate, and when combined with superb artistry, it was a true joy to witness.

The Ensemble lost a bit of momentum during the fourth and final work of the program, Gyorgy Ligeti's *Concerto for Piano*. Their intentions were clear and there were numerous memorable moments, such as the piano's

rhythmically minimalist opening section, or the playful second theme with the flute and bass duet sounding like the cry of a lone bird in a wilderness. The emotionally moving, shrieking, wind section, effectively accompanied by a police whistle, made for a memorable moment as well. There were, however, more than a few discontinuities of fluidity between movements, and also within the movements themselves. And even though soloist Florent Boffard executed all of his parts perfectly, there were several times when the orchestra and piano needed to be better balanced.

It was gratifying that the attendance at the concert was so high. The Ensemble Intercontemporain, founded by the venerable Pierre Boulez, is of such high caliber that every work they played was enjoyable to hear, even for those who have had little previous exposure to twentieth-century music. I doubt that the masses would have come were the concert not for free, but until the day comes when contemporary composers get the recognition that is their due, we can only be appreciative that concerts like these continue to be presented here at MIT.



Florent Boffard performs "Thallein" by Iannis Xenakis with the Ensemble Intercontemporain Friday in Kresge Auditorium.

exoticism; Part's serene religious music has nothing to do with Schoenberg's serialism; and all are different from Cage's avant-garde style and Glass' minimalism. The concert by the Ensemble Intercontemporain at MIT last Friday was yet another testament to the extensive creativity of the composers of this century. Limiting itself to composers born during the first quarter of the century, the program still managed to be striking in its great variety of musical styles. Much of the credit goes to the Music Director David Robertson, who worked together with the Ensemble to skillfully highlight the differences between the works. In addition to this, the Ensemble played with such assurance that the concert, which consisted of music that is a challenge to listen to, was thoroughly enjoyable and often-times enlightening.

The first work on the program, *Kreuzspiel* (*Cross Play*), was much-antici-

## FOOD REVIEW

# The Essential Vegetarian

## Going Vegan — Part Deux

By Katie Jeffreys

STAFF REPORTER

I did it! A full week of being vegan! And let me just say that being vegan is a very difficult thing to do. It is too time-consuming for me, and significantly reduced the number of dining options I had. As I mentioned previously, my biggest concern was my sweet tooth. I challenged this by baking brownies for some friends, but I was able to resist the temptation to lick the bowl. I also sought non-dairy sweets, such as frozen fruit bars, "rice" cream, and fresh fruits.

I did have a few mishaps however, such as when I put margarine on some corn. I had been under the impression that it was a wholly oil based product, when in reality it had dairy products in it. These occurrences, however, were very uncommon, and no other similar incidents come to mind at the moment.

As far as Aramark's contribution to my dining experience, let's just say it was minimal. I was very happy when Baker Dining, my Aramark establishment of choice. One night I had three side dishes — rice, string beans, and potatoes which were all (according to the chef behind the counter) dairy-free. Other than that I had little experience with dining hall vegan fare.

So, am I vegan for good now? No! An emphatic, resounding, Hello!-This-is-Ben-&-Jerry's-Free-Cone-Day,-do-you-think-I-would-miss-that?-NO! While in principle I think veganism is a great idea for both my health and the environment, I don't have the time or money to devote my diet to the cause. I do, however, have a whole new respect for people who do not eat dairy products. My aunt was vegan for a few years awhile back, and I was always amazed by the meals she could produce using soy cheese and vegan "meat" products. I, however, don't have the space to store all these groceries, and had a hard time finding inexpensive soy cheese.

So the moral of the story is, I found willpower where I didn't know I had any. When evil milk chocolate, ice cream, and cheese reared their ugly heads, I turned the other way to the dairy-free world of veganism. But when the clock hit two Saturday night, and my week as a vegan ended, I immediately indulged in some fudge marble ice cream, both out of celebration for my completed goal and pure desire for such a treat. I don't know that I will try veganism again until I have a home of my own in which to cook, and a schedule which allows me to spend time cooking.

So until then, I offer you a simple recipe which is a favorite pool-side dip, in anticipation of the warm summer months ahead. Be sure to get sturdy tortilla chips for dipping! Please email me questions at [veggie@the-tech.mit.edu](mailto:veggie@the-tech.mit.edu)!

### Taco Dip

1 8 oz. brick of cream cheese

1 can bean chili

1 package shredded taco cheese

Spread cream cheese in the bottom of an 8" x 8" microwaveable casserole dish. Pour the chili on top, then sprinkle the shredded cheese on top. Cover, and microwave for five minutes on HIGH. Serve immediately with tortilla chips for dipping.

MOVIE REVIEW

# Open Your Eyes

Watch carefully!

By Roy Rodenstein  
STAFF REPORTER

1997, 1 hr 57 min  
In Spanish, with English subtitles  
Directed by Alejandro Amenabar  
Written by Alejandro Amenabar, Mateo Gil  
With Eduardo Noriega, Penelope Cruz, Chete Lera, Fele Martinez, and Najwa Nimri

A routine party is the beginning of a chilling trip for Cesar. One girl is after him, he goes after another, and before he knows it, very disturbing

things are afoot. Open Your Eyes, the second film from 25-year-old Alejandro Amenabar, combines romance with a bit of horror, a heavy dose of psychological thriller, and a splash of sci-fi into an unusual treat. Rather than satisfied, it leaves you slightly on edge.

Cesar (Eduardo Noriega) is a handsome devil, all boyish charm with a very shy act to cover his self-assuredness. Indeed, he's reputed to never sleep with the same woman twice, so naturally when Nuria (Najwa Nimri) tries to bend that rule Cesar declines not so politely. Instead he hides behind Sofia (Penelope Cruz), the girl his best friend, Pelayo, came to the party with.

Lucky not only with beauty, Cesar is also quite rich. He has three cars, but Pelayo (Fele

Martinez) complains that Cesar only uses the cheap old VW bug to pick him up on the way to racquetball. Is this fact a humorous note, or does it point to a serious character flaw in Cesar? Later, at the party, he ends up monopolizing Sofia's attention, to Pelayo's disgust. When Sofia tells Cesar that if he were a loyal friend he would not try to sleep with her, Cesar replies that he is indeed a loyal friend, and therefore wants to have an affair with Sofia but be sure to prevent Pelayo from finding out about it. Rebuffed, Cesar regroups to try Sofia another day, and as he leaves her apartment he begins the ride of his life.

Though the plot to *Open Your Eyes* is dense, to say much more would reveal too much already. On the other hand, the layers of reality that director Amenabar peels away are numerous, and no piece of the puzzle is the whole answer. Delectably unpredictable, the film casts Cesar as a spoiled rich kid and then

makes us pity him, as he's accused of a crime he has no knowledge of and suffers grave disfigurement in an accident. Stuck in a cell, wearing a mask over his grotesque face, Cesar's only clues are the dreams he keeps having, and boy does he hate dreams!

The first half hour is riveting, with an interesting romantic setup giving way to a most bizarre world of shame and denial. In the cell, a psychologist tries to coax information out of Cesar that could help in his trial for murder. From that point on the film is fairly hit-and-miss, though there are many more hits than misses, to be sure.

The film's main strengths reside in unaffected acting and sparkling direction. All the leads, from the increasingly desperate psychologist, to Noriega, Cruz and Martinez, are very comfortable even within the strange world the director has placed them in. They do their best to respond as ordinary people to extraordinary situations, as the script pushes them farther and farther. The direction, particularly the cinematography, is solid throughout, with several splendid shots taking advantage of shadows and unusual points of view which always serve a narrative purpose.

Clearly the major triumph of the film is in blending the mundane with the bizarre, and the truly bizarre, with such seamless transitions. In fact, this blending becomes a focal point of the plot itself, as it analyzes a cadre of colossal questions such as how we could really tell a dream from reality, or how we might know whether other people really exist. These are weighty questions and the film cannot be faulted for achieving no answers. Rather, it treats them as invisible boundaries the characters bump into, and emphasizes them enough so that the viewer may think about them on their own.

Unfortunately, not all the strangeness is wholly original. Slightly reminiscent of *The Game* and *Dark City*, and made at the same time as these, *Open Your Eyes* also evokes standard thriller tricks, such as the scary mirror that changes what it shows each time you look. Though the visual direction maintains our interest, the plot lags at such times; the danger of showing incomprehensible things is that the audience may feel no connection to them. Invoking notions from *deja-vu* to cryogenics to very subtle commentary on guilt and the unconscious, however, the movie has enough freshness and focus in its own right to work as a cohesive whole.

Perhaps the greatest shortcoming, ironically, is in the more mundane setup. Does the audience really care that a spoiled rich kid becomes unattractive and therefore may not be able to steal his best friend's girlfriend? At times, but at others the concept appears a ludicrous source of conflict. The movie is strongest in suggesting how bizarre the world is, or can become, and in this guise it's certainly worth watching. The conclusion poses an interesting choice for a character which, given the pace of technology, may become a real choice within a few centuries. Unlike most movies in its genre, the recent smash *The Matrix* included, *Open Your Eyes* finally works because it treats its questions about the world not as a springboard to standard film but as questions worth turning over in their own right.

ON CAMPUS

# For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf

A Play For All People

By Micheal K. Dowe, II  
STAFF REPORTER

A choreopoem by Ntozake Shange  
Directed by Thomas DeFrantz  
Set design by Eto Otigbe '99  
Costumes by Tamara Kearney '99 and Stephanie Epsy '01.  
Lighting by Richard Marcus.  
With Kortney Adams G, Jovonne Bickerstaff '02, Maru Colbert G, April Griffin '99, Ticora Jones '00, Erica Shelton '99, Eboney Smith '01, Huanne Thomas '02, Shanice Williams '00.  
Presented by MIT Dramashop.  
At Little Kresge Theater on April 29-30 and May 1 at 8pm.

Red's (Williams) horrifying tale of domestic abuse, the performances are sharp and bone-chilling. The language grabs you and gets under your skin — there were few dry eyes in the audience during the opening night performance.

The play has its moments of laughter and joy as well. Lady in Orange (Thomas) embod-

God in myself/ and I loved her/ I loved her fiercely."

"I think it's an elegant piece of writing," says Director Thomas DeFrantz. "[Shange's] stories are still pungent, melodious, and important." In his class on African American Performance, DeFrantz found that his students felt very connected to Shange's work; word about the play began buzzing around, and pretty soon "enough people expressed an interest in trying to do it."

*For Colored Girls* is undoubtedly a play for all people, with Shange's love for her characters resonating throughout the text. Her commitment to their experience allows the play to be a message to the entire world. "This play has reflections of everyone, not only black women," says DeFrantz.

The strength of the play attracted several students to the project. After a few readings, a large crew of actors, designers, and technicians came together for this production. "The play invites that type of collaborative effort," says DeFrantz. Among the crew, set designer Eto Otigbe '99 added his artistic perspective to Shange's work. Using photos of the actresses, sketches taken during rehearsal, and interpretations of Shange's poems, Otigbe and his team of scenic artists created larger than life size portraits of the actresses for the stage. The vibrancy of color and expression in these stylized portraits was a dynamic addition to the production.

This presentation of Shange's work also offers a soundtrack with a live DJ. Aron Qasba '00 cues several moments of the play with a variety of music. "We chose a DJ to bring it into the 90's," says DeFrantz. The DJ brought energy and contrast to the performances with music from the likes of Lauryn Hill, Sly Stone, and Nina Simone. And I definitely remember grooving to a funkadelic loop and the Ohio Players' "Funky Worm".

It's a show worth seeing. It's a play that needed to be done. *For Colored Girls* is provocative and unapologetic, and, despite what the title says, everyone on campus should experience what it has to offer.



MICHELLE POVINELLI—THE TECH

Kortney Adams G plays the Lady in Purple in a short piece from *For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf*.

ies the tenacity of youth as she runs away from home to live with Haitian liberator Toussaint L'Ouverture. And although the play expresses a certain dissatisfaction with the roles men have played in its characters' lives, it transcends male-bashing and becomes a message of self-respect and reverence. The end of the play brings together all of the women for "a laying on of hands." Shange evokes the power of womanhood as the Lady in Brown (Colbert) begins the mantra "I found

In a word: Go. Put down the problem set or pizza. Put off renting the movie or heading out to the club. Whatever your plans for the weekend may be, set them aside and witness something too powerful to miss.

Since its critically acclaimed debut on Broadway in 1976, Ntozake Shange's choreopoem *For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf* continues to affect audiences with its message. Presented this weekend by MIT Dramashop, *For Colored Girls* offers a perspective on what it is to be female and of color in modern America. Directed by Associate Professor Thomas DeFrantz, this production is fierce and flavorful. It mixes the eloquence and intensity of Shange's language with a groove of live DJ and an out-of-this-world set.

*For Colored Girls* is a series of twenty poems performed through a cast of nameless women, known only by a color: Lady in Yellow, Lady in Purple, etc. The poems deal with such subjects as love, abandonment, rape, and abortion, and Shange — which means "she who walks like a lion" in Zulu — doesn't pull any punches when it comes to these hard-hitting issues. She communicates the hardships of physical and emotional abuse, the strength of unity, and the tragedy of loss with focus and passion.

The performances of the nine actresses are equally focused on their specific stories. From Lady in Green's (Griffin) visceral account of a girl who chooses to abort her baby to Lady in

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## MOVIE REVIEW

## Warner Bros.' ShoWest Reel

Previews for the summer, fall and winter

By Roy Rodenstein  
STAFF REPORTER

Recently Warner Bros. screened their "ShoWest Reel," with trailers for over a dozen of the studio's upcoming movies, all the way to Christmas. They ranged from special-effects extravaganzas such as *The Wild, Wild West*, WB's Independence Day weekend opener, to a thriller about the dangers of high-school gossip, to the remake of *The House on Haunted Hill*, to Oliver Stone's star-studded football movie starring Al Pacino. The reel fittingly closed with *Eyes Wide Shut*, Stanley Kubrick's last completed film. Here's a look at what the trailers were all about:

## Spring:

*Lost & Found*: With the loss of David Spade's comedy partner, Chris Farley, who does Spade turn to? Jon Lovitz, who had the memorable opening monologue in last year's *Happiness*. Spade tries to catch the eye of Sophie Marceau, his lovely neighbor, even if he has to catch her dog to get her attention. If you didn't like the dog humor in *There's Something About Mary* you'll want to stay away from this movie. On the other hand, if you liked it or like Spade, you may be in for a treat. With Martin Sheen and Estelle Harris.

## Summer:

*The Wild, Wild West*: From the director of the funky *Men In Black* comes a movie that looks to pump up the funk. With an artistic style resembling *The Adventures of Baron Munchausen*, *Wild, Wild West* could be beautifully insane, or a convoluted mess. The heavyweight favorite opening Independence Day weekend, it stars of course Will Smith, along with Kevin Kline, in a battle with the evil Dr. Loveless (Kenneth Branagh). Also with Salma Hayek and M. Emmet Walsh.

*The Iron Giant*: This animated feature focuses on a giant robot which drops from the sky and the child he befriends.

*The Critic* and *King of the Hill*, this film might find a ready audience. Currently slated for August 6. With voices by Jennifer Aniston, Harry Conick Jr., and John Mahoney.

*Deep Blue Sea*: Yes, it's another action horror sci-fi thriller about the deep sea. But maybe director Renny Harlin learned from last year's flops. Sam Jackson, Stellan Skarsgard and Michael Rapaport in the cast bode well. The threat in this case comes from genetically-engineered sharks, and water, lots of water.

*Mickey Blue Eyes*: Hugh Grant stars as a meek auctioneer who gets in with the mob a little too deep - they're his girlfriend's family. On the heels of mob-humor *Analyze This*, *Mickey Blue Eyes* may benefit from being another entry in that genre. With James Caan and Jeanne Tripplehorn. The trailer features an entertaining scene where Americans laugh at Hugh's funny way of running, thinking he was running funny on purpose.

*Eyes Wide Shut*: The trailer shown to critics won't be making the rounds at theaters anytime soon. Alluringly simple, it shows stars Tom Cruise and Nicole Kidman making love. Kidman has other things on her mind, though, as she keeps falling into and out of the moment, gazing at her reflection in the mirror. Stanley Kubrick's latest movie, completed days before his tragic death, is a self-assured analysis of married psychologists with obsessions of their own. Also with Sydney Pollack and Jennifer Jason Leigh.

## Fall:

*Three To Tango*: *Friends*' Matthew Perry is Oscar, chasing after Neve Campbell's Amy. The problem? Dylan McDermott, Amy's boyfriend. Also, they think Oscar is gay. A game cast could make this movie, or a bad script break it. With Bob Balaban and Oliver Platt.

The town, of course, has other plans once it gets wind of the big lug. With a smooth visual style and a director with pedigree from *The Simpsons*,

*Gossip*: High school rumors can be strong stuff. Realizing this, Josh Jackson plots the most effective way to spread rumors, but when someone dies, Sharon Lawrence is called in, and the rumormongers must face their possible involvement. *Gossip* evokes the late-80's classic *Heathers* but it remains to see whether philosophy is, similarly, its underpinnings or if it's more of a thriller. Also with Eric Bogosian and Edward James Olmos.

*Three Kings*: George Clooney, Mark Wahlberg and Ice Cube are in the army now. In the aftermath of the Gulf War, they're after treasure the Iraqis are hiding. Directed by David O. Russell, who directed *Flirting with Disaster* and *Spanking the Monkey*, it should be an offbeat ride. With Jamie Kennedy and Cliff Curtis.

*Chill Factor*: A chemical weapon must be kept below 50 degrees, Earth's fate hangs in the balance. Powerful men, and their money, are after the chill factor. Hopefully Cuba Gooding can save the day. Also with Skeet Ulrich and Peter Firth.

*The House on Haunted Hill*: Based on the 1958 movie by the same name, *The House on Haunted Hill* stars Geoffrey Rush as an eccentric millionaire who challenges several people to spend time at a house with a deadly history. The original is a reputed pinnacle of camp. With Peter Gallagher, Elizabeth Hurley, Famke Janssen and Chris Kattan.

## Holidays:

*Any Given Sunday*: Oliver Stone's latest is a gritty football drama starring Al Pacino as a blood-and-guts motivating coach. The cast is all names, including Dennis Quaid, James Woods, Edward Burns, Aaron Eckhart, Cameron Diaz, Charlton Heston, Matthew Modine and Tom Sizemore on the acting side, and Jim Brown, Frank Gifford, and Lawrence Taylor.

*The Green Mile*: Stephen King and Frank Darabont, the writer-director team that brought us *The Shawshank Redemption*, is at it again with a story of prison, and hope. Tom Hanks stars as a 30's guard at death row, where one of the inmates is found to have healing powers. Hanks shares the screen with James Cromwell and Gary Sinise, among others.

## MOVIE REVIEW

## The Lovers of the Arctic Circle

Drama or Bust

By Francisco J. DeLaTorre  
STAFF REPORTER

Written and directed by Julio Medem  
With Nawja Nimri and Fele Martinez

There's a fine line between good and bad melodrama. On one hand, you have a rich and poignant look at human nature, and on the other you have a blubbery piece of tear-stained fluff. I happen to be of the opinion that most melodramas fall under the latter category: the "powerful, emotional, intense" weepy-weepy feel-sorry-for-the-love-starved-heroes kind. But I've seen my fair share of quality melodramas. So this is my tip of the day: if you're going to do melodrama, do it right. *The Lovers of the Arctic Circle* walks the line, jumping from well-done to over-the-top and back again, and where it lies on the melodrama scale is ultimately a matter of opinion.

There are these two kids, Otto and Ana, who are fascinated by each other as children. A startling coincidence and a fair amount of luck bring their single parents together. As their parents fall in love, so do the children, growing closer and closer through adulthood. They encounter, as is the norm in melodrama, numerous trials and tribulations. These include death in the family, love affairs, and the ever-present challenge of keeping their relationship a secret; they know that though they can convince themselves that their love is not incestuous, they can't convince anyone else (they are, by marriage, if not by blood, siblings).

The subtext of this film is given as much emphasis as the main love story, and it centers upon the role played in our lives by coincidence and circular circumstance. This is set up right at the beginning, when Otto states that every life should include numerous circles. Indeed, the entire film is a series of circles embedded in circles embedded in circles, bound together by a tight, intricate web of

coincidence, and these circles exist not only in physical space (the Arctic Circle), but also in sequences of events. The character names are palindromic (Ana, Otto). Otto is named after a German pilot his grandfather saved during World War II, and then himself becomes a pilot. His stepmother cheats on his father, Alvaro, with another man named Alvaro, whose father is the German pilot for whom Otto is named. The German pilot rents out space in the Arctic Circle to Ana. I presume this motif could have worked much better had the audience not been bludgeoned with it; it is an interesting concept, but considering that the examples cited above constitute less than half of those that exist in the film, it seems that the filmmakers were condescending to the audience.

I would have liked to see more emphasis placed on the validity of Otto and Ana's relationship. Clearly, the ambiguity of their siblinghood creates a very interesting sexual dilemma. Some of the most impressive and satisfying scenes are those that deal with their odd relations. Unfortunately, the film only scratches the surface here, leaving us waiting for more.

The organization of the film is interesting, switching back and forth between Otto's and Ana's recollections, and suddenly changing to reflect more objective points of view. Other aspects of editing, however, such as short flashbacks and changes of perspective, are slightly confusing and unsettling.

*The Lovers of the Arctic Circle* plays with you. It capitalizes on your expectations and predictions, and changes into something completely different. It takes your desire to see everything turn out okay and dangles it in front of you, taunting you with near misses and sad mistakes, and to its credit, this works quite well.

This movie has a lot of potential. It has some interesting ideas, but, unfortunately, they are weighted down by the draining conventions of melodrama. I said before that there's a fine line between good and bad melodrama. Perhaps that's not quite true. Perhaps there's only bad melodrama, and good melodrama is really drama. In either case, *The Lovers of the Arctic Circle* is right in between, oscillating from drama to melodrama to drama and so on, but never fully belonging to either one.

## MUSIC REVIEW

Fleming and John  
A Melodious Marriage

By Daniel J. Katz  
STAFF REPORTER

Fleming and John's *The Way We Are* opens with a twenty-four second recording of a small child gleefully singing "Twinkle Twinkle Little Star" with no particular tempo. From there on, things get creative.

*The Way We Are* is the second album from the talented (and married) Fleming McWilliams and John Mark Painter. Fleming provides the vocals, her brother Shawn covers the drums, and John plays everything else (and I do mean everything: the album features flugelhorn, accordions, the ramins, chimes, and roughly everything else under the musical sun.) The band is currently reaching a new audience with an opening slot on tour with Ben Folds Five. They make appropriate tourmates since Folds appears on *The Way We Are* and Fleming and John are heard on both the new Ben Folds Five album and Folds' inspired, if chaotic, solo album, *Fear of Pop*.

*The Way We Are* is, if nothing else, varied. The first thing to get used to is Fleming's screeching soprano voice. In the beginning it seems a little shrill (especially in the second track, a reckless rock song called "I'm So Small") but once you get accustomed to it it sounds more like Bjork covering Veruca Salt in a charming way. Stylistically, the album teeters wildly, stretching from trippy Morcheeba-like ballads ("Rain All Day") to rolling country rock ("That's All I Know") and from space-age disco ("Sad Sadder Day") to tongue-in-cheek lounge ("Ugly Girl," co-written by Folds.) Most songs use bells or horns, creating a unique sound that seems odd on the first listen, but which become more cohesive as the songs continue.

Your liking of

many of the songs may depend on your mood, but there are a few noticeable standouts. One of those is the album's first single, "The Pearl," with its use of a creepy but catchy

chorus with verses that become gradually more frantic as the lyrics become more frustrated ("...it possesses me, controls me, it makes me run, it makes me kill."). "Sad Sadder Day" is driven by a thumping disco beat and Framptonesque synthesized backup vocals. "Comfortable" is perhaps the best potential single, a guitar ballad about becoming accustomed to a relationship, which eventually becomes accentuated by uninvited power chords. But perhaps the most striking moment on the album comes in the title track, as a gentle love-themed melody suddenly gives way to a few quick guitar strums followed by a panicky chorus pleading for safe passage through "shark infested waters."

*The Way We Are* is eclectic without becoming burdensome and entertaining without being shallow. The versatility shown on this album (and in the band's live shows) suggests that this is a band that should be getting far more attention than they currently do. The sixteenth song on the album (subtly labeled on the tracklist as "The Hidden Track") is a more jazzy interpretation of "I'm So Small," giving Fleming another chance to croon that wearing wigs is "all part of [her] plot to prove [she's] not a dot." Here's hoping that this is a band that doesn't stay small much longer.



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# ON THE SCREEN

— BY THE TECH ARTS STAFF —

The following movies are playing this weekend at local theaters. The Tech suggests using <http://www.boston.com> for a complete listing of times and locations.

- ★★★★ Excellent
- ★★★ Good
- ★★ Fair
- ★ Poor

**200 Cigarettes (★★)**

An opulent, stylish look at 80's stereotypes, the rather weak tale of a group of twentysomethings coping with life and their own personal demons on New Year's Eve is not a particularly well thought out story, but a rather well implemented one. Definitely worth seeing the ensemble cast (including such names as Christina Ricci, Ben and Casey Affleck, and Martha Plimpton) play a group of neurotic and pathetically humorous individuals searching for a way to enjoy themselves for an evening and not worry about anything the depressing implications of the year to come.

A movie that takes place in the 1981, but whose actual 80's influence draws from the entire decade. Well done, visually if not creatively. And anyone who doesn't want a ride in the plush-laden car with a disco ball dangling from the rear view-mirror needs to have their head examined. — Francisco Delatorre **8MM (★½)**

Not even the writing of the gifted Andrew Kevin Walker can save this flop directed by Joel Schumacher. It is the story of a private detective whose inquiries into the authenticity of a snuff film reveal a grossly disturbing culture of pornography and violence. What he finds is not only that this culture provides a thriving environment for the morally vacuous, but that its implications and effects take a frightening toll on even the most virtuous of us.

Frightening, in its own regard, but the emotional impact is lost in the direction. Don't bother. — FD

**Affliction (★★★½)**

Nick Nolte plays a grown man still grappling with the ghost of his father's abusiveness. A sheriff in a small snowy town, he riles against the rich, against authority and against those who try to help him. For a long time the rage has been kept in check, but it won't hold forever.

Although some characters in the movie are one-dimensional, director Paul Schrader, working from a script by Russell Banks, puts together a very solid film. Nolte and Coburn, as his father, are astounding and harrowing, and keep the movie's loose ends together to make for a powerful experience. — Roy Rodenstein

**Alaska (★★★½)**

On the surface, a classic OmniMax nature-themed documentary, replete with grandiose nature shots and panoramic views of mountain ranges from the helicopter. Underneath — an involving story, using the turn of the seasons as an underlying plot-line and carefully observed animals as central characters. Unexpectedly, it's also downright hilarious, bursting with more humor than any other movie currently in release. — Vladimir Zelevinsky

**Apple, The (★★★½)**

The point of departure for young Iranian film director Samira Makhmalbaf's remarkable first feature is the very real story of a pair of 11 year-old twins who spent their lives locked-up in the parental home. The film's portrayal of the sisters first encounter with the outside world is both inspiring and moving, with the unaffected and truly charming performances from the twins (playing themselves) being an extra bonus. This poetic, yet refreshingly simple film allows us to see the world with the innocent and uncorrupted eyes of the twins — an experience that shouldn't be missed. — Bence Olveczky

**Analyze This (★★)**

A sorry sit-comish excuse for a comedy, with Billy Crystal engaging in so much tiresome shtick as a burned-out shrink, analyzing an overstressed mafia boss played by Robert De Niro. Not enough humor, not enough story, and more than enough gratuitous violence. However, De Niro, in a rare comedic appearance, almost makes this movie worth watching. — VZ

**Central Station (★★★)**

Dora is an aging postal clerk at Central Station who writes letters for the illiterate and then mails or tosses them out according to her moods. Josue is a young boy, new to the big city and ready to go off by himself in search of his long-lost father. When their paths cross, the two loners take off on a grand road trip through the Brazilian countryside, accompanied by a lovely, subdued soundtrack.

Predictable and manipulative, the movie works due to earnest acting, particularly from Fernanda Montenegro as Dora. — RR

**Cookie's Fortune (★★★½)**

*Cookie's Fortune* finds Altman self-assured, relaxed and having fun, and his customary great ensemble in similar spirits. Catfish enchiladas, Wild Turkey, and gun-cleaning are the bonds between Willis (Charles S. Dutton), an innocent man suspected of murdering Cookie (Patricia Neal), and the sleepy town of Holly Springs, Mississippi. Glenn Close is the mastermind behind the madness, with Julianne Moore, Ned Beatty, Liv Tyler, and Chris O'Donnell holding nothing back in this nutty southern lullaby of a thriller. The little depth here seems forced, but for sheer homey fun, look to the Cookie. — RR

**The Dreamlife of Angels (★★★)**

In his feature film debut, director Erick Zonca's unadorned direction serves him well. A film about the intersection between selflessness and selfishness, and the real boundaries found even in intimate relationships, *Dreamlife* rises above typical 90's apathy. Isa (Elodie Bouchez), a young woman bouncing between odd jobs, befriends Marie (Natacha Regnier) and shares the house she is sitting for a mysterious girl in a coma. Decisions about jobs, boyfriends and truth to oneself are usual fodder, but complex characters and fresh performances all around, particularly from leads Bouchez and Regnier, enliven this fiery slice of life. — RR

**EDtv (★★½)**

Highly agreeable and totally inoffensive story about a man who agrees to be a subject of an around the clock reality-based TV show. It's pleasant, for a change, to see a movie which is done competently. Ron Howard's direction is smooth, and some acting, especially that of the leads, is very proficient. But the bland story keeps spinning its sitcom wheels, ultimately forgetting that it originally set out to satirize cheap entertainment. — VZ

**Elizabeth (★★★)**

A remarkable visual achievement, this story about one of the greatest rulers of England ever is told by withholding the epic scope and concentrating on the essential details. The great cast, headlined by Cate Blanchett in a commanding titular performance and ably supported by Geoffrey Rush as her chief assistant, works extra

hard to create vivid characters from the rather overwritten and overplotted screenplay. The finale, with ethereal music by Mozart, is stunning. — VZ

**eXistenZ (★★★½)**

David Cronenberg goes for profundity and gross-outs in this vaguely futuristic thriller about a virtual reality game designer on a run. Gross-outs work, being both creepy and truly amusing, with the combination of completely deadpan attitude and way over-the-top outrageousness of the creature design and art direction. The story, however, fails to work utterly, being both utterly obvious, simplistic, and preachy. The world *eXistenZ* creates is amazing; the story it sets in this world is a loss. — VZ

**Forces of Nature (★½)**

*Forces of Nature* is a pretty lame excuse for a romantic comedy. Despite recruiting such talent as Ben Affleck and Sandra Bullock, director Bronwen Hughes is unable to create a coherent and engaging movie. There is very little comedy, even less romance, and absolutely no realism offered in this film. Unless you are a die-hard Sandra Bullock or Ben Affleck fan, this movie is not worth your \$8 and two hours. — Vanessa Yen

**Go (★★½)**

*Pulp Fiction Lite*, no fat and no calories. It's lively, wild, frantic, bright, and thoroughly engaging. It's also totally inconsequential and largely unmemorable. Following a bunch of young Californians trying to get some cash, do and deal some drugs, score money and sex in Las Vegas, and generally experience the rush of life, *Go* charts three separate stories. Each of these stories is exciting, clever, and unexpected. But there's no empathy in them, and the characters don't seem to have gained anything from their experience. — VZ

**God Said "Ha!" (★★★)**

A single extended monologue by Julia Sweeney, formerly know as Pat on *Saturday Night Live*, it is a story of one year of her life when everything seems to be going wrong in the worst possible way. And yet, the movie alternatively hilarious and poignant, and, at some high points, it's both. The connection between the audience and the narrator feels intimate and immediate, and the hour and a half passes in

what feels like ten minutes. As always, it's life that tells all the best stories. — VZ

**Goodbye, Lover (★★)**

What do you get when you cross film noir with a film-noir spoof? You get *Goodbye, Lover*, a movie that swings wildly between funny and muddled. Patricia Arquette stars as Sandra, a church volunteer and real-estate agent who uses the houses as exotic locales for her affair with her husband's brother. Got all that? Murder, double-crossing and a double indemnity are part of the mix, with wise-cracking Sgt. Pompano (Ellen DeGeneres) to keep things moving. In the end this strange concoction can't support both genres, but as long as it sticks to spoofing it's refreshingly entertaining. — RR

**Life is Beautiful (★★★)**

Most reviewers praise the second half of this Italian tragicomedy — the serious half. While it certainly has its merits, it's the first hour which really makes this film so remarkable. With its gentle whimsy, subtle satire, and unabashed romanticism, this is the stuff of which the best romances are made. There are also classically gorgeous visuals, memorable score, and elaborate visual and verbal gags aplenty. — VZ

**Lock, Stock, and Two Smoking Barrels (★★★½)**

If you're looking for depth and emotional intensity, look further. If you want to watch a downright enjoyable movie, this is it. The story of a group of "honest criminals" and how they get mixed up in the London crime, drug, and gambling underground is a complicated one at best, but its fantastic use of music, dialogue, and cinematography makes this comedy a must-see. — FD

**The Lovers of the Arctic Circle (★★½)**

Walking the dangerous line of melodrama, this film has some great ideas but fails to implement them correctly. This is the story about a man and a woman who have been in love since they were children, and about their reliance upon circumstance and life coming round full circle to vindicate their questionably incestuous relationship. *The Lovers* tries very hard to transcend the conventions of melodrama by combating them with fresh ideas, but doesn't quite manage to do so, although it comes very close. — FD

**The Matrix (★★★½)**

A wildly imaginative ride. The plot is nicely complex, the visuals and the special effects are out of this world. As the computer hacker Neo (Keanu Reeves) dashes through a succession of interlocked dreams in the quest to find true reality, the film launches into a full-throttle mode of inventive action sequences. By combining the cyberpunk ethos with the anime style, *The Matrix* breathes new life into the genre of sci-fi action films. — VZ

**The Mod Squad (★★)**

With a game cast and plenty of that 70's sensibility, down to the camera bouncing in synch with the cheesy sound effects, *The Mod Squad* achieves its objective quite well. The only problem is that plot and characters lifted straight from the small screen don't fill the big screen. Explosions and abandoned warehouses are the name of the game, with maybe a crooked cop thrown in for good measure. With Giovanni Ribisi stealing every scene he's in, which is fortunately practically the whole movie, *The Mod Squad* may be right up your alley. Just don't go in expecting any kind of plot or character development that you wouldn't see in an episode of a 70's TV show. — RR

**Open Your Eyes (★★★)**

A routine party is the beginning of a chilling trip for Cesar. A new flame and a jealous ex, followed by an inexplicable murder he is accused of, are merely the opening shots in *Open Your Eyes*. A film that combines romance with horror, psychologically thriller and sci-fi, it peels back layer after layer of reality and finally focuses on our perception of the world. Although some horror elements are conventional, the puzzle presented is complex enough that no single element is key. With a charming cast and stylish visuals, 25-year-old director Alejandro Amenabar crafts a story which works because,

unlike recent films with similar themes, this one questions reality not as a springboard to a conventional story, but as an end in itself. — RR

**Pushing Tin (★★★)**

Solid performances and a decent script make this otherwise cheesy film into something that is well worth the money. John Cusack plays Nick Falzone, the best of air traffic controllers, whose reign of coolness is threatened by newcomer

Russell Bell, played by Billy Bob Thornton. Charming and entertaining, it's a good, simple, silly movie. — FD

**Rushmore (★★★½)**

A breath — or, rather, make it blast — of fresh air. This is an offbeat comedy, an offbeat buddy film, an offbeat romance, and an offbeat revenge story. Or none of these things. Mix up some wildly varying comic elements, combine them with some of most deliciously deadpan acting in recent memory, add highly imaginative and inventive usage of widescreen format — and get *Rushmore*, which is just about the least conventional and yet solidly enjoyable movie to come out recently. — VZ

**Saving Private Ryan (★★½)**

For all the sound and fury unleashed by Steven Spielberg in this WWII action drama, the result signifies more or less nothing. Other than two majestic battle sequences (first half and hour and last half an hour), which have taut pacing, amazing visuals, and taut direction, the rest is

lackluster. The story doesn't build toward much, the few character arcs are either barely existent or utterly obvious, and the acting is passable at best. It's certainly highly watchable, but even this is somewhat of a problem, since it turns the horrors of war into exciting spectacle. — VZ

**Shakespeare in Love (★★★½)**

What a difference does a good screenplay make! This one, co-written by Tom Stoppard, is funny, witty, unapologetic in its gags, and completely earnest in dramatic romanticism. The resulting film displays uncanny verisimilitude in recreating Elizabethan England in all of its ungainly squalor and demonstrates nothing else than the genesis of true art — from such humble beginnings as want, dirt, hate, envy, and lust, as well as love and hope. — VZ

**10 Things I Hate About You (★★★)**

A fresh and funny *Clueless*-style update of Shakespeare's *Taming of the Shrew*. Despite adhering to the overused clichés of high school romantic comedy, *10 Things* manages to be consistently funny and romantic, producing a good deal of memorable images, highly quotable if unprintable dialogue, and a lot of honest emotion. Acting of the leads is top notch, most notably that of Julia Stiles as an acerbic-tongued Kate. — VZ

**Thrill Ride (★★)**

One third exhilarating, taking the audience on the wild rides through the worlds created solely by the artists' imagination and state-of-the-art technology. One third innocuous, with rather bland "educational" footage of rollercoasters and motion simulators. One third nauseating, with the impressive computer-generating effects being artless and trying to conceal the fact that there's precious little substance beneath the flashy surface. — VZ



**The rollercoaster "Kumba", located at Busch Gardens, Florida, in "Thrill ride: The Science of Fun."**

**Twin Dragons (★★)**

A 1992 Hong-Kong comedy with Jackie Chan playing separated at birth twins: a martial-arts skilled car mechanic and a classical musician. A lot of embarrassing and tiresome slapstick ensue, with almost everyone trying to be funny and ending up rather annoying. It's only during the final sequence that *Twin Dragons* gets close to the classical Chan mixture of physical grace and comic timing. For most of the time, this movie tries entirely too hard to be funny. — VZ

**Waking Ned Devine (★★★½)**

Charming comedy about a small town's quest for wealth. Nearly 7 million pounds is at stake in the Irish national lottery, and the sleepy village of Tully More pulls together to outwit the officials after the winner, one of the town's inhabitants, dies at the shock of being rich. Standing in their way are individual greed and fear of legal retribution, among others.

Overall, it is a wholly enjoyable, hilarious, and wonderfully written film. One of the best of 1998.



**Donald Moffat, Charles S. Dutton, Liv Tyler, and Ned Beatty in "Cookie's Fortune"**



**Nicolas Cage and James Gandolfini in "Eight Millimeter."**



**Katie Holmes in "GO."**

## Popular Music

## Avalon

Next: 423-NEXT.  
May 13: RZA A.K.A. Bobby Digital, \$17.

## The Orpheum Theatre

Ticketmaster: 931-2000.  
May 3: The Cranberries. Sold Out.  
May 4, 5: Sheryl Crow + Semisonic. Sold out.  
May 15: Blondie. Sold Out.  
May 16: Hole. Sold Out.  
May 28: Medeski, Martin & Wood and Marc Ribot Y Los Cubanitos Postizos. \$21. On Sale May 1 at noon.

## Berklee Performance Center

Ticketmaster: 931-2000  
May 8: Jonatha Brooke. \$20.  
May 15: The Rankins. \$20-\$25.  
May 23: Daniel O'Donnell. \$19.50, \$24.50.  
May 28: Dave Brubeck Quartet. \$28, \$35.  
June 26: John McLaughlin: Remembering Shakti. \$22.50, \$26.50.

## Fleet Center

Ticketmaster: 931-2000.  
May 7: R. Kelly + Busta Rhymes + NAS Foxy Brown + Kelly Price + Deb Cox. \$49.50, \$42.50.  
Jun 14: Shania Twain. Sold out.  
June 17: Ani DiFranco + Maceo Parker. \$25.

## Worcester Centrum Centre

Ticketmaster: 931-2000.  
May 15: Bill Gaither & Friends. \$24.50, \$17.50.

## Tweeter Center for the Performing Arts (Great Woods)

Ticketmaster: 931-2000.  
May 28: Lenny Kravitz + The Black Crowes + Everlast + Cree Summer. \$39.50 pavilion, \$25.00 lawn.  
May 30: WBCN River Rave. Details t.b.a. on WBCN. \$29.00.  
Jun. 4: Natalie Merchant. \$35, \$27.50.  
Jun. 5: Kiss Concert. Details t.b.a. on KISS.  
Jun. 11: Charlie Daniels Band + Marshall Tucker Band + Molly Hatchet. \$29.50, \$25 pavilion, \$15 lawn.  
Jun. 12: John Mellencamp + Son Volt. \$46 pavilion, \$29.50 lawn.  
Jun. 16: Ozzfest incl. Black Sabbath, Judas Priest, Primus, Slayer. Sold Out.  
Jun. 20: Journey + Foreigner. \$35.  
Jun. 23, 24: J. Geils Band. \$39.50 pavilion, \$25 lawn.  
Jun. 26: Allman Brothers Band. \$40.50, \$30.50 pavilion, \$25.50 lawn.  
Jun. 29: Nickelodeon's All That Tour with 98 Degrees + Monica + 3rd Storee + No Authority + Aaron Carter.  
Jul. 9: Tom Petty & The Heartbreakers + Lucinda Williams. \$47.50 pavilion, \$26 lawn.  
Jul. 12, 13: Phish. \$27.50. On sale 5/23 at noon.  
Jul. 17: Cher + Cyndi Lauper + Wild Orchid. \$75.25, \$60.25, \$30.25.  
Jul. 22: Bob Dylan + Paul Simon. \$115.00 and \$69.50 pavilion, \$29.50 lawn.  
Jul 24, 25: 'N Sync + Five + Jordan Knight. Sold out.  
Jul. 31: Steve Miller Band + George Thorogood and the Destroyers. \$32.50 pavilion, \$23.50 lawn.  
Aug. 20: Allman Brothers Band. \$40.50, \$30.50 pavilion, \$25.50 lawn.  
Aug. 28: WKLB's Country Music Festival featuring Alabama, + Ty Herndon + The Kinleys. \$29.50 pavilion, \$19.50 lawn.  
Sep. 2, 3: Jimmy Buffett and the Coral Reefer Band. \$52, \$40.50 pavilion, \$27 lawn. Sold out.  
Sep. 11: R.E.M. \$39.50 pavilion, \$29.50 lawn.

## Foxboro Stadium

Ticketmaster: 931-2000  
May 29: Dave Matthews Band + Santana + The Roots. Sold out.  
May 30: Dave Matthews Band + Santana + The Roots. \$35.50.  
  
**The Middle East**  
Ticketmaster: 931-2000.  
Apr. 30: The Church of the Subgenius Deival. \$10.  
Apr. 30: The Make Up. \$7.  
May 1: Babaloo. \$8.  
May 9-11, 13-15, 20-21, 27: WBCN Rock 'n' Roll Rumble - Local Band competition. \$7.

## Paradise Rock Club

Next: 423-NEXT.  
Apr. 30: Bogmen + Bleu. \$8.  
May 6: Caedmon's Call. \$14 adv., \$16 d.o.s.  
May 7: Robbie Williams. \$10 adv., \$12 d.o.s.  
May 13: Ozric Tentacles. \$15.  
May 20: Crash Test Dummies. \$15.  
May 21: Econoline Crush. \$5.  
May 22: Built to Spill. \$7.  
May 22: Pushstars - CD Release

## Blue Man Group

Charles Playhouse, 74 Warrenton Street, Boston, indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 7 and 10 p.m. on Friday and Saturday, and at 3 and 6 p.m. on Sunday. Tickets \$35 to \$45. Call 426-6912 for tickets and information on how to see the show for free by ushering.

## Shear Madness

Charles Playhouse Stage II, 74

## On The Town

A weekly guide to the arts in Boston  
April 30 - May 6  
Compiled by Fred Choi

Send submissions to ott@the-tech.mit.edu or by interdepartmental mail to "On The Town," The Tech, W20-483.

Show + My Favorite Relative. \$8 adv., \$10 d.o.s.

## Axis

NEXT: 423-NEXT  
May 6. Paul Oakenfold. \$15.  
May 11. Planet V + Jumping Jack Frost. Bryan Gee & Moose. Cost t.b.a.

## Jazz Music

## Regattabar

Concertix: 876-7777  
Apr. 30: Mike Stern Quartet. \$16.  
May 27-29: Phroah Sanders. \$14 Wed. and Thurs., \$16 Fri., \$18 Sat.

## Sculler's

Tickets: 562-4111  
Ticketmaster: 931-2000  
Through May 2: Bobby Short and His Orchestra. \$28 Sun., \$32 Fri. and Sat.  
May 5. Issi Rozen. \$10.  
May 6-7: George Russell Living Time Orchestra. \$22.  
May 8-9. Jean Carne & Angela Bofil. \$25.  
May 12. Kyle Eastwood Quintet. \$14.  
May 13-14. Warren Hill. \$20.  
May 19-22. Ray Brown Trio. \$22 Wed. and Thurs., \$24 Fri. and Sat.  
May 25. Roger Kellaway & Robben Ford. \$26.  
May 26. Kurt Elling. \$16.

## Classical Music

## Sounds from the Dragon and the Bear: Music from Chinese and Russian Traditions

Apr. 30, May 1: MIT student Elaine Chew G, piano. Miho Sato, soprano. Edwin Ducayet, bass. Features selections from operas and art songs by Tchaikovsky Shostakovich, and Rachmaninov, and piano selections, including a work by MIT Professor of Music Peter Child. Cambridge Multicultural Arts Center, 41 Second St, Cambridge, 02141, 577-1400. A Meet the Artists reception to follow the Apr. 30 performance. \$12, \$10 students, seniors, and members of the CMAC.

## Boston Pops

Performances at Symphony Hall, 301 Mass Ave., Boston. Tickets: 266-1492.  
May 4: Opening Night at Pops. \$50, \$75, \$130, \$175  
May 5-7: Keith Lockhart, Conductor. Aiyano Ninomiya, violin. Tanglewood Festival Chorus, John Oliver, conductor. Glazounov, Violin Concerto. Flaherty and Ahrens, 'With Voices Raised'. \$17-33.  
May 8. Pops in Love. Richard Hayman, conductor. \$31, 33, 43.  
May 9. Mother's Day Tribute. Richard Hayman, conductor. \$17-49.  
May 11-12. The Duke and All That Jazz. Bruce Hangen, conductor. \$13-49.  
May 13-14. Salute to Broadway. Keith Lockhart, conductor. Sold Out.

## Theater

## Blue Man Group

Charles Playhouse, 74 Warrenton Street, Boston, indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 7 and 10 p.m. on Friday and Saturday, and at 3 and 6 p.m. on Sunday. Tickets \$35 to \$45. Call 426-6912 for tickets and information on how to see the show for free by ushering.

## Shear Madness

Charles Playhouse Stage II, 74



TECH FILE PHOTO

Jazz great Al Jarreau, winner of five Grammys, will appear at Symphony Hall for the opening night of the 1999 Boston Pops Season.

Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tickets \$30-34.

## Sea Revels: In Celebration of the Sea

Apr. 30-May 2 at the Emerson Majestic Theatre, 219 Tremont St., Boston. An evening of traditional and ritual songs, drama, chants, and dances, featuring David Jones, Janice Allen, and David Coffin with music of the George Sea Islands, children's dockside singing games, A Foc'sle Fufu Band, Padstow 'Obby 'Oss, sword dancing, and mummung. For more information call 972-8300, reservations, call 824-8000. Tickets: \$26, \$22, \$17, Children (<12 yrs.) \$22, \$18, \$15.

## The Tempest

Through May 9, Fri at 7:30, Sat and Sun at 3:00, at the Wheelock Family Theatre, 180 The Riverway, Boston, 734-4760. Sign Language provided May 7, 9. Tickets \$10-\$15.

## Dance

## Boston Ballet Company: Dracula

May 4-23 at The Wang Theatre, 270 Tremont St, Boston 02116, 482-9393. The Boston premiere of the gothic, romantic, and spine-tingling ballet based on the famous Bram Stoker novel, choreographed by Houston Ballet Artistic Director Ben Stevenson. Features the music of Franz Liszt. Stunning visual effects, including surprising transformations and pyrotechnics, and lavish costumes help tell the story. For tickets call Tele-charge at (800)447-7400. \$12.50-\$69; student rush tickets available at The Wang Theatre box office for \$12.50 one hour before curtain.

## The Dance Complex

All events held at the Complex, 536 Massachusetts Ave., Cambridge, 02139. For tickets and more info, call 547-9363.

May 1, 8 pm. The Official Kick-Off Party for DanceMonth '99.

trating the evolution, use, and impact of computers. Featured exhibits include: "The Hacker's Garage," a recreation of a '70s hacker's garage with such items as an Apple I and Pong; "The Networked Planet: Traveling the Information Highway," an electronic tour of the Internet; "Robots and Other Smart Machines," an interactive exhibition of artificial intelligence and robots; "Tools & Toys: The Amazing Personal Computer"; "People and Computers: Milestones of a Revolution," explores a number of ways computers impact everyday life. In the Smart Machines Theater a multi-media show features NASA's Mars Rover, R2-D2, Shakey, Sea Rover, and other robots. Through Nov. 30: "Wizards and Their Wonders: Portraits in Computing." Ongoing: "Virtual FishTank."

## Isabella Stewart Gardner Museum

280 The Fenway, Boston. (566-1401), Tues.-Sun. 11 a.m.-5 p.m. Admission \$10, \$7 for seniors, \$5 for students with ID (\$3 on Wed.), free for children under 18.  
The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m.  
Through April 25: "Josiah McElheney: The Story of Glass."

## Museum of Fine Arts

465 Huntington Ave., Boston. (267-9300), Mon.-Tues., 10 a.m.-4:45 p.m.; Wed., 10 a.m.-9:45 p.m.; Thurs.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. West Wing open Thurs.-Fri. until 9:45 p.m. Admission free with MIT ID, otherwise \$10, \$8 for students and seniors, children under 17 free; \$2 after 5 p.m. Thurs.-Fri., free Wed. after 4 p.m.  
Mon.-Fri.: introductory walks through all collections begin at 10:30 a.m. and 1:30 p.m.; "Asian, Egyptian, and Classical Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "European Painting and Decorative Arts Walks" begin at 2:30 p.m.; Introductory tours are also offered Sat. at 11 a.m. and 1:30 p.m.  
Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

## Green Stree Studios, Center for Movement and Dance

185 Green St., Central Square, Cambridge, 864-3191. \$15 general, \$12 students and seniors for each performance.  
Four Dances by Daniel McCusker Apr. 30, May 2. Performed by Leah Bergmann, Annie Brown, Brian Crabtree, et. al.

## Lord of the Dance

June 3, at 8pm, 4 at 8pm, 5 at 2pm and 8pm, The Wang Theatre. Tickets \$66, \$46, \$36, \$26 with \$61 as the top price for 2 p.m. Tickets from Tele-charge, 1-800-447-7400, or Wang Theatre box office.

## Museum of Science

Science Park, Boston. (723-2500), Daily, 9 a.m.-5 p.m.; Fri., 9 a.m.-9 p.m.; Sat.-Sun., 9 a.m.-5 p.m. Admission free with MIT ID, otherwise \$9, \$7 for children 3-14 and seniors.

The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Ongoing: "Discovery Center"; "Investigate! A See-For-Yourself Exhibit"; "Science in the Park: Playing with Forces and Motion"; "Seeing Is Deceiving." Ongoing: "Everest: Roof of the World"; "Living on the Edge." Through May 9: "Cats! Wild to Mild." Admission to Omni, laser, and

planetarium shows is \$7.50, \$5.50 for children and seniors. Now showing: "Laser Depeche Mode," Sun., 8 p.m.; "Laser Offspring," Thurs.-Sat., 8 p.m.; "Laser Rush," Sun., 9:15; "Laser Beastie Boys," Thurs.-Sat., 9:15 p.m.; "Laser Floyd's Wall," Fri.-Sat., 10:30 p.m.; "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily; "Quest for Contact: Are We Alone?" daily.

## Other Events

## 24th Annual New England Film &amp; Video Festival

Through May 1 at the Coolidge Corner Theatre in Brookline, Boston. The Boston Film and Video Foundation presents winners, including the Best of Festival winner, *Floating*, starring Norman Reedus, Casey Affleck, and Chad Lowe, directed by William Roth. Also, on May 1 the Awards Night Gala will show highlights from top award winner, followed by an Awards Night Party. For schedules and ticket information call 536-1540 or visit <http://www.newenglandfilm.com/festival>.

## The William E. Massey, Sr., Lectures: American History on Stage and Screen

All events at 4:00 pm. Free.  
May 10: *History Around the Crucible*. A lecture by Arthur Miller. Science Center B.  
May 11: *Picking a Fight: Politics, Ideas, and "Arguing the World"*. A lecture by Joseph Dorman, director of *Arguing the World*. Emerson Hall, Rm. 105.  
May 12: *Can Films Tell the Truth About History?* A lecture by Joan Micklin Silver, director of *Hester Street*. Emerson Hall, Rm. 105.

## 1001 Real Apes

Through May 8, Thurs-Sat 8pm at The Peabody House Theatre Coop, 277 Broadway, Somerville. *All Thing Considered* commentator David Greenberger presents selected stories from *The Duplex Planet*, a magazine of interviews he conducted with elderly residents of a nursing home near Boston. Features music by the internationally acclaimed electric new music ensemble *Birdsongs of the Mesozoic*.

## Japan Festival 1999

May 2, 2-6 pm at the Kaji Aso Studio, 40 St. Stephen St., Boston, 02115. Includes demonstrations of Japanese calligraphy and Sumi painting by Kaji Aso; readings by the Boston Haiku Society; Shakuhaichi mini-concert; workshops in origami and paper marbling; Japanese folk-theater performance; maki sushi and Japanese pancakes, and more. 247-1719 for more information. \$4 donation, \$1 children <12 yo.

## Presented by the Museum of Fine Arts

All events will occur at the Museum of Fine Arts, Boston, 02115. For tickets and information, call 369-3770.  
May 6, 7:45 pm. *Animation artists: Paul and Sandra Fierlinger*. The Fierlingers will present a program of their films, including Paul Fierlinger's acclaimed *Drawn from Memory*, which recounts "his life as the rebellious son of a Czechoslovakian career politician using old-fashioned cel animation with water colors backgrounds and charcoal pencil sketches to recreate a historical era... at times a touching memoir and at others a sincere effort to deal with painful recollections... never fails to stimulate the senses with its sheer artistry." (Christian Gaines, *Sundance Film Festival Catalogue*. \$7, \$6 MFA members, seniors, and students.

May 12, 7:30 pm. *Thracian Gold and Silver: The Vernacular Style*. The ancient Thracians inhabited the mountains and valleys of the Balkan peninsula just north of Greece. Speaker Adriana Calinescu will examine the forms, techniques, and decorative features characteristic of the indigenous Thracian artistic tradition of the 6th through the 4th century B.C. \$12, \$9 for MFA members, seniors, and students.

Through May 21. *Japanese Anime Festival*. Includes films for all ages. Overviews the phenomenon that has gained wide popularity in the United States in recent years. Features rarely shown but influential films of the '40s through the '80s, as well as stunning recent achievements. For a complete schedule, call 369-3770. Single tickets, \$7, \$6 MFA members, seniors, and students. 6 programs, \$30, \$24 students, etc.

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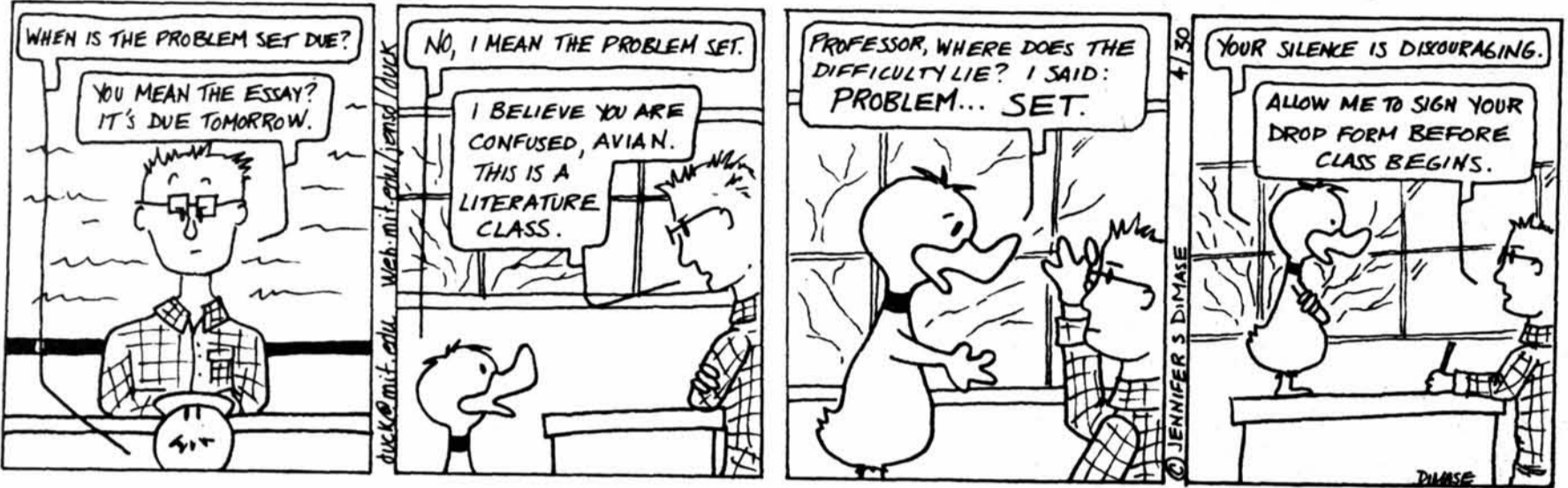
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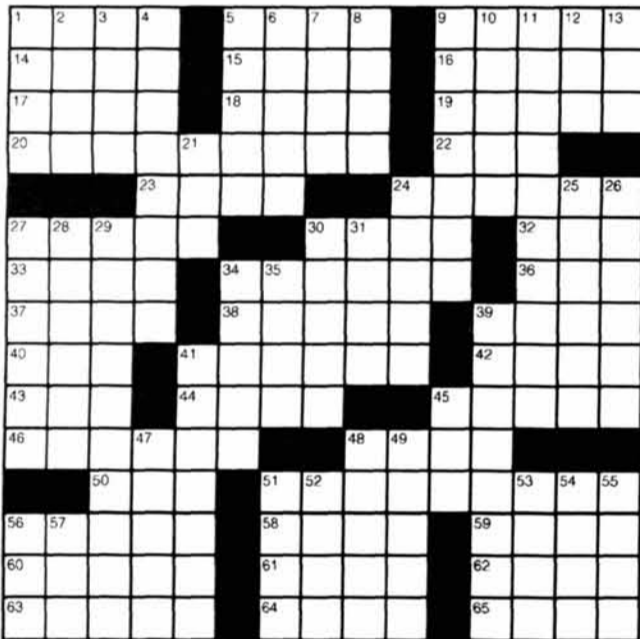
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## Down with Science

by Jennifer DiMase



## Crossword Puzzle



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- |  |  |  |   |   |
|--|--|--|---|---|
| <p><b>ACROSS</b></p> <p>1 Kong</p> <p>5 Take five</p> <p>9 More than enough</p> <p>14 Depravity</p> <p>15 Machu Picchu resident</p> <p>16 Played again</p> <p>17 Musical Home</p> <p>18 Open some</p> <p>19 Harold of "Safety Last"</p> <p>20 Victimizers</p> <p>22 List-ending abbr.</p> <p>23 Sturdy cart</p> <p>24 Beginnings</p> <p>27 Park, CO</p> <p>30 Nutmeg spice</p> <p>32 Gullible person</p> <p>33 Arkin or King</p> <p>34 Ryan and Worth</p> <p>36 Take to court</p> <p>37 Styling products</p> <p>38 Greek letter</p> <p>39 Tender spot</p> <p>40 Luau garland</p> <p>41 Connected</p> | <p>42 Caked deposit</p> <p>43 Vaudeville's Tanguay</p> <p>44 Oriental fryers</p> <p>45 Impudent</p> <p>46 Tyrant</p> <p>48 Fiery gem</p> <p>50 Stetson or fedora</p> <p>51 Preceded in time</p> <p>56 Fictional detective Vance</p> <p>58 Jolly laugh</p> <p>59 Expose</p> <p>60 Home-run king</p> <p>61 Level</p> <p>62 Capital of Peru</p> <p>63 "We hold truths to be..."</p> <p>64 Roman god of war</p> <p>65 Dash</p> | <p>4 Makes joyful</p> <p>5 Rodeo rope</p> <p>6 Relish</p> <p>7 Cicatrix</p> <p>8 Old sailors</p> <p>9 Dahl and Francis</p> <p>10 Thaws</p> <p>11 Computers</p> <p>12 Spread over a surface</p> <p>13 Call off</p> <p>21 gratia artis</p> <p>24 Marine expanse</p> <p>25 Zodiac sign</p> <p>26 Rapid</p> <p>27 Scored two under par</p> <p>28 Record holder</p> <p>29 "Rocky" co-star</p> <p>30 Card-game displays</p> <p>31 Against: pref.</p> <p>34 Simpleton</p> <p>35 Stink</p> <p>39 Climbable</p> <p>41 Car color combo</p> <p>45 Depressed</p> <p>47 Hills, IL</p> | <p>48 One not mentioned</p> <p>49 Unskilled laborers</p> <p>51 Hey!</p> <p>52 Celestial explosion</p> | <p>53 Follow</p> <p>54 Columnist Bombeck</p> <p>55 College bigwig</p> <p>56 Light touch</p> <p>57 Doubter's exclamation</p> |
|--|--|--|---|---|

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# TechCalendar

TechCalendar appears in each issue of *The Tech* and features events for members of the MIT community. *The Tech* makes no guarantees as to the accuracy of this information, and *The Tech* shall not be held liable for any losses, including, but not limited to, damages resulting from attendance of an event. Contact information for all events is available from the TechCalendar web page.

Visit and add events to TechCalendar online at <http://tech-calendar.mit.edu>

## Friday's Events

- 11:00 a.m. - 9:00 p.m. - **MIT Sloan Challenge.** The MIT Sloan Challenge is a fun, mobile, high-tech game where teams of players tackle a series of challenging real-world business situations. Sloan & around Boston. Sponsor: MIT Sloan Challenge.
- 12:00 - 2:00 p.m. - **Residence System Proposal Feedback Forum.** Tell the Steering Committee what you think of the preliminary proposal. What will the residence system look like starting in 2001? W20-491 (Student Center). Sponsor: Residence System Steering Committee.
- 12:30 p.m. - **Technology and E-Commerce: A Strategic Infection Point for Express Transportation.** Laurie Tucker, Senior VP, E-Commerce & Customer Services, FedEx Corporation. Lunch free for student/faculty, \$7 for general public. Student Center, Room 407. Sponsor: Center for Transportation Studies.
- 3:00 p.m. - **The Motion of Small Particles in Viscoelastic Fluids.** Ronald Phillips, University of Calif., Davis, Chemical Engineering Department Spring Seminar Series. Reception held before seminars at 2:45 p.m. Room 66-110.
- 3:00 p.m. - **Extremes in Thermodynamic Machines.** Professor John Brisson, Mechanical Engineering Dept., MIT. Mechanical Engineering Spring Seminar Series. Refreshments to follow in Miller Room, 1-114. Room 3-270.
- 4:00 p.m. - **Thermodynamic Modeling as an Aid to Understanding Magmatic Evolution.** Professor Mark S. Ghiorso, University of Washington. EAPS Department Lecture Series. Refreshments, 3:30 pm, Ida Green Lounge. Room 54-915.
- 4:15 p.m. - **Parking Functions, Allowable Pairs, and a Symmetry in Trees.** Dr. Louis Kalikow, Brandeis University. Combinatorics Seminar. Refreshments will be served at 3:30 p.m. in Room 2-349. Room 2-338.
- 6:00 p.m. - **Moonlight Sails & BBQ's.** MIT Nautical Association. Glide along the river after dark, sailing in a Rhodes-19. Bring long a flashlight and something for the BBQ on the dock afterwards. You should have a current MIT Sailing Card for this event. Sailing Pavilion.
- 6:30 - 8:00 p.m. - **1999 MIT Hawai'i Club Symposium.** An intercollegiate symposium dealing with the economy in Hawaii. Speakers will collaborate with participants in workshops to synthesize solutions for economic independence in Hawaii. Room 3-370. Sponsor: Hawaii Club, MIT.
- 7:00 p.m. - **Elizabeth.** Starring Kathy Burke, Cate Blanchett, Geoffrey Rush, and Richard Attenborough. 121 minutes, rated R. Admission 2.50. 26-100. Sponsor: LSC.
- 7:00 p.m. - 12:00 a.m. - **MIT Anime Club Showing.** 7:00 Rurouni Kenshin 57-59 (subtitled); 8:50 Yawara TV Special (subtitled); 10:45 Kodomo no Omocha 16-17 (subtitled). E51-345. Sponsor: Anime Club.

- 7:30 p.m. - **Shall We Dance.** Starring Fred Astaire and Ginger Rogers, with music by George and Ira Gershwin. 116 minutes. 1937. Admission 2.50. 10-250. Sponsor: LSC.
- 7:30 p.m. - **MIT/Wellesley Toons Concert.** The pop a cappella group from MIT and Wellesley College performs funkadelic rhythms and ethereal harmonies. Room 10-250.
- 8:00 p.m. - **MIT Concert Choir Concert.** William Cutter, conductor. Admission 5.00. Kresge Auditorium.
- 8:00 p.m. - **For Colored Girls Who Consider Suicide When the Rainbow is Enuf.** Dramashop production of choreopoem by Ntozake Shange directed by Assistant Professor Thomas DeFrantz. Admission \$8, \$6 w/student ID. Kresge Little Theater.
- 10:00 p.m. - **Elizabeth.** Starring Kathy Burke, Cate Blanchett, Geoffrey Rush, and Richard Attenborough. 121 minutes, rated R. Admission 2.50. 26-100. Sponsor: LSC.

## Saturday's Events

- 8:00 a.m. - 5:30 p.m. - **1999 MIT Hawai'i Club Symposium.** An intercollegiate symposium dealing with the economy in Hawaii. Speakers will collaborate with participants in workshops to synthesize solutions for economic independence in Hawaii. 3-370. Sponsor: Hawaii Club.
- 11:00 a.m. - **Sailing Regattas.** Sailing Team regattas held at local venues. MIT, BU, Harvard. Cheer on the Sailing Team or just enjoy a spring day by the river. Sailing Pavilion. Sponsor: MIT Nautical Association.
- 6:00 p.m. - **Saving Private Ryan.** Starring Matt Damon and Tom Hanks. 170 minutes, rated R, with DTS Digital Sound. Admission 2.50. 26-100. Sponsor: LSC.
- 6:30 p.m. - **4th Annual MIT Hawai'i Club Luau.** A celebration of Hawaiian food, entertainment, and culture. Join us for a night of Aloha. Walker Memorial. Sponsor: Hawaii Club.
- 6:30 p.m. - **Logs 'Punt Finals' Concert.** The last concert of the term by the Logarithms, MIT's all-male a cappella ensemble. Room 10-250.
- 7:30 - 9:30 p.m. - **Movements in Time Dance Company Spring Recital: "Spiritual."** Annual performance by the troupe of MIT students and alumni/ae. Admission \$5 students, \$6 adults. Roxbury Comm College.
- 7:30 p.m. - **Chorallaries Spring Concert.** Coed a cappella ensemble. Rm 6-120.
- 8:00 p.m. - **For Colored Girls Who Consider Suicide When the Rainbow is Enuf.** Dramashop production of choreopoem by Ntozake Shange directed by Assistant Professor Thomas DeFrantz. Admission \$8, \$6 w/student ID. Kresge Little Theater.
- 8:00 p.m. - **MIT Concert Band Concert.** John Corley conducts the 50th Anniversary Concert. Kresge Auditorium.
- 10:00 p.m. - **Saving Private Ryan.** Starring Matt Damon

and Tom Hanks. 170 minutes, rated R, with DTS Digital Sound. Admission 2.50. 26-100. Sponsor: LSC.

## Sunday's Events

- 6:00 - 8:00 p.m. - **Residence System Proposal Feedback Forum.** Tell the Steering Committee what you think of the preliminary proposal. What will the residence system look like starting in 2001? Baker Commons. Sponsor: Residence System Steering Committee.
- 7:00 p.m. - **Speakeasy String Quartet: Rumble Seat Music.** Vintage jazz from the 1920's and 30's, arranged for strings, featuring transcriptions of Duke Ellington, Louis Armstrong, Bix Beiderbecke, Fats Waller, George Gershwin and other American composers. Killian Hall.
- 7:00 p.m. - **Elizabeth.** Starring Kathy Burke, Cate Blanchett, Geoffrey Rush, and Richard Attenborough. 121 minutes, rated R. Admission 2.50. 26-100. Sponsor: LSC.
- 7:00 - 10:00 p.m. - **Little Shop of Horrors Auditions.** Musical Theatre Guild's summer production. Bring a prepared song, in English, and sheet music. Wear clothes suitable for movement. Student Ctr, 20 Chimneys.
- 10:00 p.m. - **Saving Private Ryan.** Starring Matt Damon and Tom Hanks. 170 minutes, rated R, with DTS Digital Sound. Admission 2.50. 26-100. Sponsor: LSC.

## Monday's Events

- 11:45 a.m. - **On the Active Destabilization of Markets.** Brian E. Stern, President, Xerox Technology Enterprises. Bring your lunch, beverage and desert will be provided. This lecture will be video-conferenced. Room E56-270. Sponsor: International Center for Research on the Management of Technology.
- 3:30 p.m. - **Comments on International Nuclear Matters.** John M. Deutch, Institute Professor. Nuclear Engineering/American Nuclear Society Seminars. Refreshments at 3:00 pm. Room NW12-222.
- 4:00 p.m. - **Xenotransplantation: Biological and Ethical Aspects.** Annual Arthur Miller Lecture on Science and Ethics. Fritz Bach, Harvard Medical School. Program in Science, Technology, and Society 1999 Spring Colloquia. Media Lab, Bartos Theater.
- 4:15 p.m. - **Applications and Algorithms for Fourier Analysis on SL<sub>2</sub>(p).** Professor Daniel Rockmore, Department of Mathematics - Dartmouth College. Applied Mathematics Colloquium. Refreshments will be served at 3:45 p.m. in Room 2-349. Room 2-105.
- 7:00 - 10:00 p.m. - **Little Shop of Horrors Auditions.** Musical Theatre Guild's summer production. Bring a prepared song, in English, and sheet music. Wear clothes suitable for movement. Student Ctr, 20 Chimneys.
- 7:00 - 9:00 p.m. - **Residence System Proposal**

**Feedback Forum.** Tell the Steering Committee what you think of the preliminary proposal. What will the residence system look like starting in 2001? ADP (351 Mass Ave). Sponsor: Residence System Steering Committee.

7:00 - 10:00 p.m. - **Little Shop of Horrors Auditions.** Musical Theatre Guild's summer production. Bring a prepared song, in English, and sheet music. Wear clothes suitable for movement. Student Ctr, Rm 491.

## Tuesday's Events

- 11:30 a.m. - **Environomic Modeling and Optimization.** Visiting Scientist Daniel Favrat, Swiss Federal Institute of Technology, Lausanne. Room E40-496. Sponsor: Energy Laboratory.
- 12:00 p.m. - **Nature, Human Nature and Jewish Nature in 16th Century Europe.** Noah Efron, Dibner Institute Luncheon Colloquia. Room E56-100.
- 2:00 - 3:30 p.m. - **Navigating the Job & Internship Market: Effective Search Strategies.** Learn search strategies to find your next job or internship opportunity. 5-234. Sponsor: OCSIPA.
- 2:30 p.m. - **Dynamics of "Small-World" Networks.** Dr. Duncan Watts, The Santa Fe Institute. Physical Mathematics Seminar. Refreshments will be served at 3:30 PM in Room 2-349. Room 2-338.
- 3:00 p.m. - **Page Hazlegrove Memorial Lecture in Glass Art.** Ruth Kin, artist/professor, Ohio State University. Page Hazlegrove directed MIT's "Glass Lab," for 10 years, encouraging the scientist to practice as artist & the artist to study science. Room E25-111. Sponsor: Materials Science and Engineering.
- 4:00 p.m. - **MEMS-Based Micro-Instruments: Fabrication, Characterization, and Models.** Noel C. MacDonald, Cornell University. MTL VLSI Seminar Series. Refreshments in lobby of room 34-101 at 3:30 p.m. Room 34-101.
- 4:00 p.m. - **From Enhanced Flow to Eemian Sea Level: A New Look at Some Embarrassing Moments in Glaciology.** Professor Kurt M. Cuffey, University of California. EAPS Department Lecture Series. Refreshments, 3:30 pm, Ida Green Lounge. Room 54-915.
- 4:00 p.m. - **Upper Bounds on the Entropy Production Rate by Averaged Non-Periodic Flows.** Willem Malkus, Department of Mathematics. Fluid Mechanics Seminars. Refreshments served. Room 5-234.
- 4:30 p.m. - **Reducing Errors in Engineering Outputs from Computational Simulations.** Prof. David Darmofal, MIT, Dept. of Aero/Astro. Gas Turbine Seminar Series. Refreshments 4:15. Room 31-161.
- 4:30 p.m. - **Consuming Cannibals in South America, Africa, and New Guinea: Ethnic Nationalism and the Politics of Empathy.** Professor Beth Conklin, Vanderbilt University. Peoples and States. Light refreshments served prior to talk. Room E38-714.

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# POLICE LOG

The following incidents were reported to the Campus Police between April 8 and April 13. Information is compiled from the Campus Police's weekly crime summary and from dispatcher logs. The report does not include alarms, general service calls, or incidents not reported to the dispatcher.

**Apr 8:**Bldg. 3, suspicious activity; Bldg. E15 and E18, coins stolen from vending machine; Pacific lot, van broken into and \$200 cash stolen; 33 Mass. Ave. \$300 bike stolen; Bldg. W31, report of suspicious activity.

**Apr 9:**Bldg. 18 court yard, bird and bird cage found; Bexley courtyard, two individuals were issued alcohol citations. 1) Category 2 - providing alcoholic beverage to a person under 21. 2) Category 1 - Possession of alcohol by a person under 21.; Student Center, camera and cash stolen from backpack \$110; Bldg. 4 and 10, suspicious activity; Bldg. E40, assist Cambridge Police in serving a restraining order; Student Center, Carlos Carrion arrested for trespassing.

**Apr 10:**Bldg. 44, room broken into and computer stolen; Phi Kappa Sigma, assist Boston Police with frat problem; West Garage, Toyota broken into and radio/tape player stolen \$213; MacGregor, student problem; Bexley, party problem; Westgate, report of suspicious female, CP's located same and issued a trespass warning to Tracy Rivera.

**Apr 11:**Boston, Lambda Chi Alpha, pocketbook stolen \$50 cash; Boston, Pi Lambda Phi, alcohol citation issued for providing alcoholic beverage to person under 21; Bldg. 13, \$320 bike stolen; Kresge lot, window molding damaged on vehicle; Rear of Bldg. 45, check on suspicious person; rear of Bldg. NW30; Bldg. E55, report of suspicious person; assist State Police on Memorial Drive.

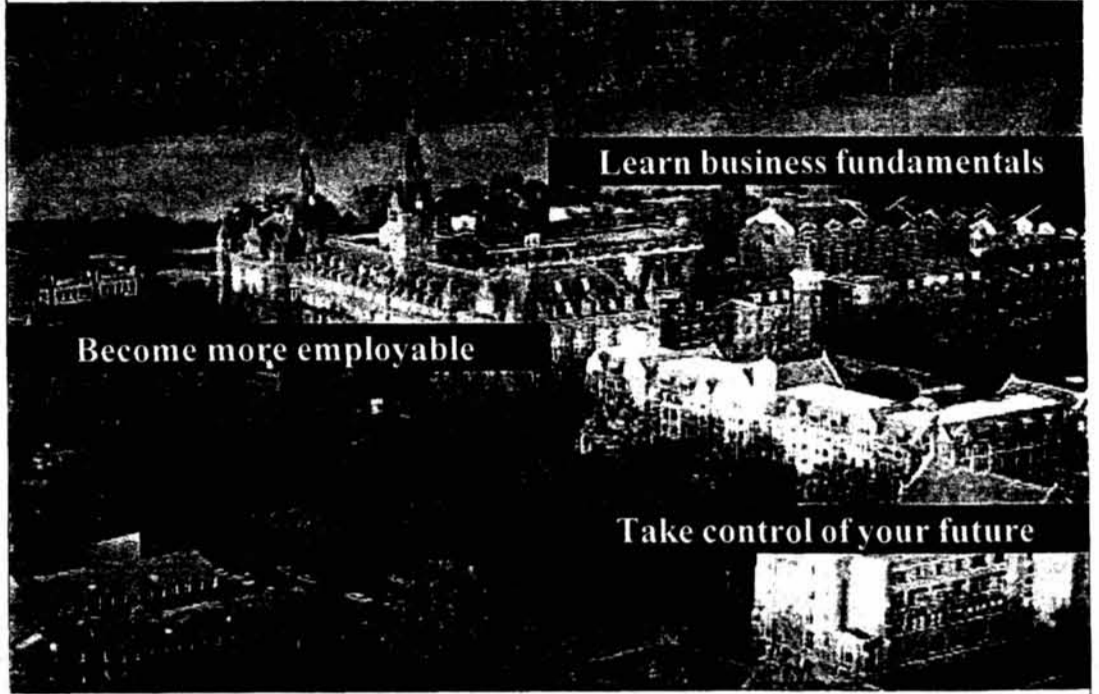
**Apr 12:**Walker, WMBR broken into and several items stolen \$3,000+; Bldg. 48, monitor stolen, unknown value; Bldg. 13, welders accidentally ignited insulation causing smoke in building, no damage; Albany garage, Chevy broken into and radio/tape player stolen \$200; 33 Mass. bike stolen \$180; Pacific St. suspicious activity; reports of two attempted unarmed robberies, one outside of E25, and building 26; outside of building 18, unarmed robbery cellular telephone stolen while victim was talking on same, description led to the pursuit and arrest of three young males, two juveniles and one adult, Antoine Jackson. Theta Delta Chi, mercury spill from thermometer; Bldg. 7, report of suspicious activity; Steinbrenner Stadium, two individuals issued trespass warnings; Bldg. 68, report of skateboarders, same advised to leave area; Bldg. 4, two individuals issued trespass warnings.

**Apr 13:**East Garage, graffiti; Bldg. E60, computer memory stolen, \$400; Main St. and Ames St. an off duty MIT officer observed two suspicious males, Cambridge Police arrived and arrested them for malicious destruction of property; Albany St. by NW10, bicycle damaged; Bldg. 1, Johnathan Hoy arrested for possession of marijuana and trespassing; Bldg. NW21, report of homeless person sleeping, same had left area prior to CP's arrival; Bldg. 68, report of suspicious person, unable to locate. Lobby 10, report of person screaming, all okay; Vassar St., officer observed a homeless person in need of care, same transported to Cambridge City hospital; Central Square, assist Cambridge Police with a sexual assault.

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# Affected Students Have Qualms About New Proposal

By Kevin R. Lang  
ASSOCIATE NEWS EDITOR

Since the Residence System Steering Committee first presented its preliminary report Tuesday, students and faculty have voiced strong opposition to many of the proposed changes to MIT residential life.

Residents of Ashdown House and MacGregor House voiced criticism at the proposal that Ashdown be turned into a primarily freshman residence and MacGregor become a graduate dorm. While Ashdown Housemaster Vernon M. Ingram praised many of the report's proposals, he thought that "new residence proposals must serve both the undergraduate student body and the graduate students. The two groups are interdependent in their needs."

Ingram said that he has heard nothing but "dismay" from Ashdown residents over the prospect of moving to MacGregor. "I have not yet heard any good

arguments for converting Ashdown to a mostly freshman dormitory in preference to other locations," Ingram said. Additionally, "Ashdown is the only graduate residence at MIT that has a real community, very important to many students especially the many foreign students," he said.

Ashdown residents were no less upset by the proposed move to MacGregor. "Ashdown House has the strongest graduate community on campus and I am shocked that MIT wants to destroy it," said Thomas H. Burbine G. "I will never give a cent to MIT if they turn Ashdown into an undergraduate dorm."

Ron O. Dror G, another Ashdown resident, said that he hopes the administration "realizes that for many top students, non-academic issues related to housing, social atmosphere, and quality of life play a major role in the choice

of graduate schools." Dror was also concerned that the move to MacGregor would hurt Ashdown's sense of community, partly because of the potential loss of the Thirsty Ear Pub.

While the vast majority of Ashdown residents would be relocated to MacGregor, most MacGregor residents would be dispersed to other dorms with Ashdown as the proposed freshman hall. MacGregor House President Edgardo J. Jimenez '00 said that he was concerned about the future of the dorm.

"Right now everyone is kind of worried about what's going to happen," Jimenez said. "They didn't ask us for feedback before coming up with the proposal." The MacGregor house committee met Wednesday night, and Jimenez said that "everyone is completely opposed" to the proposal.

MacGregor D-Entry Chair Aaron D. Adler '01 was concerned that the committee's suggestions might not have been considered carefully enough. "Reversing this decision would be very hard. I am not sure why the freshman dorm couldn't be the new dorm if Vassar street will be revitalized in the long term," Adler said. "I am most upset about the Sept. 1 deadline to finalize the proposal. I really think there needs to be more time to discuss the issues."

#### FSILGs oppose move to IAP rush

Another proposal the report mentions which has generated controversy is the new system of an Independent Activities Period rush for the fraternities, sororities, and independent living groups.

While the Interfraternity Council has not yet met to discuss an official position on the report, several house presidents were concerned with the proposed changes to rush and

FSILG policies.

"As a whole, I think the proposal contains many elements that will improve the residence system," said William R. Dichtel '00, Delta Tau Delta president and chair of the IFC's 2001 Transition Committee. However, Dichtel thought the proposals regarding rush could be greatly improved.

The IFC will most likely suggest that rush remain in August, Dichtel said. Dichtel also said that houses would rush throughout the fall term despite the fact that the official rushing period was during IAP. "If rush were during IAP, it would surprise me if that did not happen," Dichtel said. He added that such fall rushing could not really be prevented unless MIT banned contact with first-year students altogether.

Additionally, "having rush during IAP has logistical problems associated with it," Dichtel said. Winter weather would deter freshmen from going into Boston to visit FSILGs and many students might not be back on campus for an IAP rush, Dichtel said.

"I don't think it really changes anything, from what I knew before. It's mostly what I've expected," said Andrew J. Lynn '01, house manager of Fenway House. However, Lynn thought that an IAP rush was "a bad idea in general," and that it would negatively impact the IFC and FSILGs.

Lynn also thought that weather might deter people from visiting the house during IAP rush. "I know lots of people who hate to go across the bridge during the winter," Lynn said. Additionally, Lynn agreed with the sentiment that houses would unofficially rush during fall term.

Regarding the suggestion that FSILGs might move to Cambridge to foster a more unified MIT community, Dichtel said that "if it

means the difference between not being financially viable and having to shut down, or moving to Cambridge," relocating would certainly be considered.

#### Many question proposals

Members of the MIT community who attended the meeting were the first outside the committee to see the report, and serious concerns were brought up throughout the presentation by committee chair William J. Hecht '61. The majority of audience comments and questions criticized the report's proposals, but Hecht thought that most concerns would be addressed with careful reading of the report.

Undergraduate Association Executive Committee Chair Jeremy D. Sher '99 expressed concern over the changes to freshman resident life. Sher said that the reduced interaction with upperclassmen of a majority-freshman dorm would hurt the first-year experience. "To me, that kind of social web and network is one of the things that makes MIT's dorms great," Sher said. Sher also thought that the "sophomore shuffle," an encouraged move after the first year, would hurt MIT's residential communities. "I hate the 'sophomore shuffle' idea," Sher said.

When one student brought up the issue of house governments at Tuesday's meeting, Hecht admitted that the committee had not had much discussion on the issue. Hecht also seemed unaware of the many different forms of house-specific and even floor-specific room selection.

Hecht said that he was delighted with the feedback from Tuesday's meeting despite the high percentage of vehement opposition. He would have been upset if responses had been passive and turnout low, he said.

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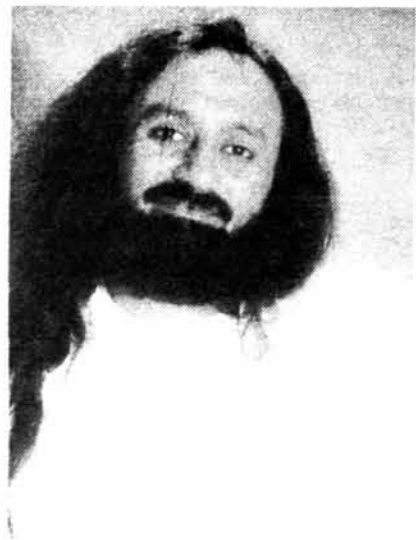
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## Sri Sri Ravi Shankar Modern Day Saint; A Teacher For Our Time



Incredibly beautiful, funny, warm, and wise, Sri Sri Ravi Shankar will grace the Boston area with his presence May 5th and 6th. This is not the sitarist, but the glowing young saint who travels the world spreading a message of love, peace and service. As innocent and child-like as he is wise, as gentle and loving as he is unshakable, Sri Sri brings a deep knowledge of something we have always known but have forgotten, have always felt but have perhaps denied.

Laughter seems to bubble up around him—and tears flow as people walk up to him and feel their hearts opening in his presence. He weaves his talks—always spontaneous—around questions from the audience, sharing his knowledge of how we, too, can be in the world with grace, humility and equanimity. His understanding of the modern Western mind is remarkable, and his English fluid and graceful.

#### A typical day

Every moment of Sri Sri's day is spent in listening, reassuring, blessing, encouraging, comforting, and advising the thousands who turn to him for help and guidance. He often averages a city a day as he travels, 360 days a year (he takes 5 days a year for silence and seclusion), and in some parts of the world he speaks to audiences of 30,000 night after night.

At the end of 20-hour day of seeing hundreds of people and handling dozens of crises, he is as fully present as first thing in the morning. (You feel like you're the only one he's seen all day!) Patient and compassionate, his eyes a-

sparkle and his smile lighting up the room, he always has one more kind glance, one more reassuring word for the one who needs it. He can always take one more phone call, and his step is still buoyant.

In 1986 the President of India bestowed on him the coveted title of *Yogishiromani* (Crest Jewel of the Enlightened). He has served on the Advisory Board of Yale University's Berkeley Divinity School, chaired the 1995 International Conference of Religions at Kyoto, and addressed the UN General Assembly in New York. He was featured as one of the Three Wise Men of the century in an internationally-televised documentary.

#### The Art of Living

The Art of Living Foundation, of which he is the inspiration, is an International NGO in special consultative status with the ECOSOC of the UN. It now has roots in 83 countries and volunteers have taught his Art of Living Course to some 500,000 participants—helping to spread Sri Sri's message: to uncover and realize the basic human values in each person is the

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# Report Outlines Frosh Mentoring Program

RSSC, from Page 1

three-year transition period would be necessary, but that upperclassmen would be forced out of MacGregor at some point.

The report also suggests that RAs would serve as "a principle mechanism for the intentional, active mentoring of freshmen students in the residence halls."

Another recommendation in the report outlined the idea of separating the RA and his assigned freshmen into a "freshman cluster" within the dormitory to improve the freshmen's sense of community.

However, Hecht added, "we really want to make sure that there is contact beyond the resident advisers, with upperclass students."

### Residence selection redesigned

In a significant departure from the current residence selection system, incoming students would select their first-year residence via summer mailings. "Assignments of residence hall, room, and roommate(s) will be made in advance of the student's arrival for Orientation," the report states.

Students would be given a chance to "assess the appropriateness of their summer preferences and their assigned roommate(s)" under this revised dormitory rush, according to the report. At the close of dormitory rush, a correction lottery would allow dissatisfied students to change their residences.

"We think we [should] preserve some level of freshman selection," Hecht said.

### "Shuffle" to aid FSILG rush

Another proposal calls for a "sophomore shuffle" to help FSILGs adjust to no longer being able to rush incoming freshmen. The report proposes that freshmen who choose to stay on-campus would enter a housing lottery in the spring term to determine their residences for the remaining three years.

Although students would be able to stay in their freshman year residences, they would be required to enter the same room assignment

pool as incoming freshmen, thereby providing an incentive to move.

There has already been some confusion over the report's suggestions for seniority rules regarding the sophomore shuffle.

"The sentence is not clear," said Steering Committee Process Manager Kirk D. Kolenbrander.

Committee member Jennifer C. Berk '01 indicated that the committee's main hope was that students participating in the spring lottery would not be given lower preference than residents who opt to squat.

### Committee proposes IAP rush

The steering committee's report also addresses the many issues facing FSILGs in 2001 — when all freshmen will be required to live on campus. The committee proposed that rush should occur over a three-to four-day period at the end of IAP, although students would not move into living groups until the fall of their sophomore years. The report also suggests a "practice" IAP rush in 2000 to prepare for the changes. Hecht noted, however, that the committee reached only limited consensus on the timing of FSILG rush.

Hecht emphasized the positive qualities of the current FSILG system and said that the report attempts to preserve them as much as possible. "The independent system has done — at its best — a very good job of mentoring," Hecht said.

### RSSC calls for FSILG relocation

The report also encourages FSILGs to consider moving to Cambridge because building a broad MIT community is complicated by distant independent housing in Boston and Brookline. Along those lines, the report discusses a mechanism, potentially to be created by MIT, that will facilitate building new houses either on Vassar Street or in the Central Square area.

Regarding the transition to on-campus housing for freshmen, the report suggests a means of subsidizing fraternity houses with graduate students. MIT would arrange for interested graduate students to live

in FSILGs that needed to fill beds, and MIT would fund any difference in FSILG costs and graduate rent rates.

### Graduate housing addressed

In one of the few mentions of graduate housing aside from the Ashdown proposal, the report calls for MIT to build a new graduate residence hall. "Graduate recruiting, central to issues of future excellence for MIT, is hampered by our competitive disadvantage among other premier research universities," the report says.

"We think they're a vital part of the community," Hecht said. "We undervalue the contribution that graduate students can make." Hecht cited the strong bonds formed between graduate and undergraduate students through the Undergraduate Research Opportunities Program projects and the GRT program.

The report also included a number of proposals for increased interaction between students, faculty, and the community. The report suggests that residences have "House Professors" in order to "facilitate natural and lasting interactions" between students and faculty. The report also encourages the development of theme houses that foster relationships between faculty and students.

Hecht emphasized the report's title as an "evolving" plan for MIT's residence system. "It may well be a

superb system. It also may be a disaster," Hecht said. A number of the report's proposals are fairly certain, Hecht said, but the report is by no means a final document. Tuesday's meeting was the first of many discussions to be held with the MIT community. "This is not done," Hecht said.

Hecht admitted that the committee was presented with a nearly impossible task. "We have tried to fulfill a whole series of conflicting constraints," Hecht said. "Everybody wants substantial cultural change, no one wants change."

One of the committee's main goals, to address the issues of community brought up by the report of the Presidential Task Force on Student Life and Learning brings up immediate conflicts, Hecht said. "If you want a community, you have to give up some individual flexibility and freedom." The Task Force recommends that life at the university be integrated into an education triad of academics, research, and community.

Other members of the steering committee include students Elisha W. Hopson '00, Eric Liu '00, and Abigail H. Pelcyger '01. Associate Dean Andrew M. Eisenmann '70, Professor Emeritus Paul E. Gray '54, Professor Karen K. Gleason '82, Professor Anne E. McCants, and alumni/ae Erin M. Hester '82 and Stephen C. Stuntz '67 also served on the committee.

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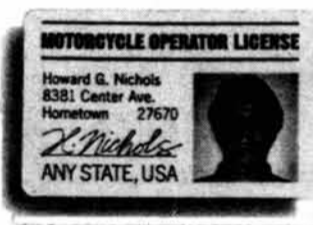
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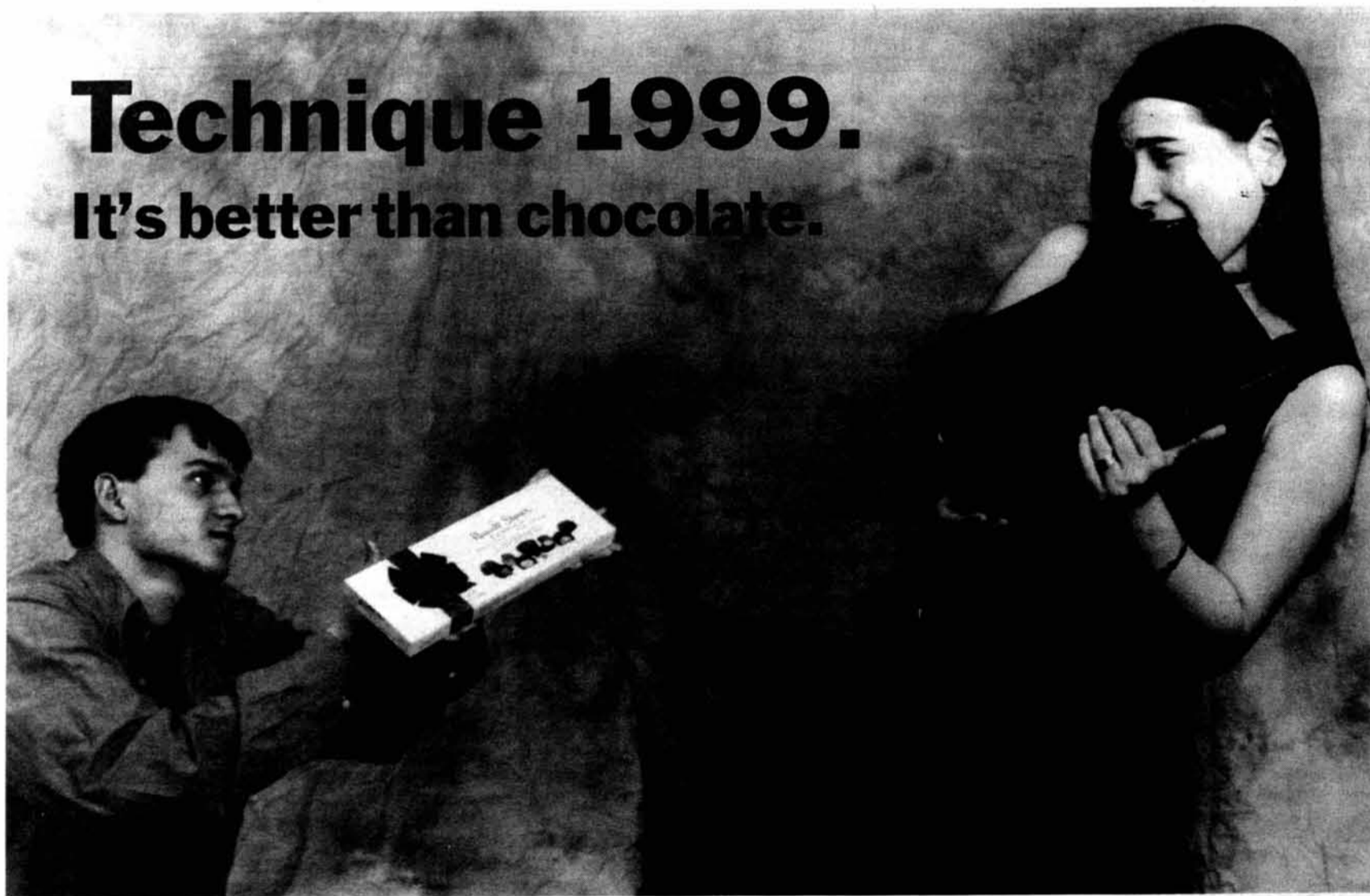
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# Speakers to Inform Public About Iraq



MIODRAG CIRKOVIC—THE TECH

Institute Professor Noam A. Chomsky voices opposition to the U.N. sanctions against Iraq at a press conference Tuesday.

Iraq, from Page 1

Sanctions Campaign hope to spark involvement of citizens and draw attention to the gravity of the situation in Iraq.

"There has been minimal outcry from the public on the Iraqi situation," Jensen said. "The problem relates to lack of information and action. Society is becoming increasingly depoliticized. They don't realize that mass movement and organization can have an effect," he said.

"The real test will be if [the campaign] becomes an organizing initiative. It will take follow-up action to have an effect on U.S. policy," Keach said.

According to Keach, the response to the ads which have run in newspapers across the country has been positive.

"Supporters of the campaign are a diverse group of people. Not only the anti-war left, but also trade unionists and religious groups have joined the mission," Keach said.

The sanctions in Iraq have been imposed by the United Nations; however, they are supported by only two permanent members on the Security Council: the United States and Britain, according to campaign organizers. The remaining three members — France, Russia, and China — have all made it clear that they in no way support the continuation of sanctions, the organizers said.

"The sanctions are the result of U.S. policy, not U.N. policy," Jensen said.

Although sanctions are not supported by a majority of the U.N. Security Council, council decisions cannot be reversed unless all the

members agree to do so.

### Organizers hope to attract media

Through the ad campaign, organizers also hope to draw the attention of the media.

"We are trying to bring the plight of the Iraqi people to light," Jensen said. "We want to bring public attention to something that has been largely ignored by the media, especially since the recent crisis in Kosovo."

According to campaign officials, the sanctions actually support the regime of Saddam Hussein by weakening the Iraqi people and preventing a rebellion.

"In a situation as grave as this one, often people will rally around a strong figure... the [United States] does not support popular rebellion in Iraq," Chomsky said.

According to campaign organizers, the sanctions continue largely due to U.S. business interests in the region.

"Keeping Iraqi oil off the market is in the U.S. interest. When oil prices rise, Iraq will be brought into the international scene by the U.S., under U.S. control and on U.S. terms," Chomsky said.

According to campaign officials, the sanctions are a flagrant violation of international law — in particular, the Universal Declaration of Human Rights — and constitute terrorism on the part of the United States.

"This is not foreign policy — it is state sanctioned mass murder. If we remain silent, we are condoning a genocide that is being perpetrated in the name of peace in the Middle East, a mass slaughter that is being perpetrated in our name," Jensen said, quoting text from the ad.



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**\$35,000 For Your Eggs:** Loving, childless couple reaches out to intelligent and athletic women w/sunny dispositions. You have scored 1400 or higher on SATs, are over 5'7", have light brown or blonde hair and blue or green eyes. All medical expenses plus \$35,000 fee. Call: 1-800-570-9144

**Now Seeking Student Managers** for on-campus promotions! No Experience Necessary. Earn up to \$2,500+ a semester. Full training. 10-15 hours week. Call 1-800-797-5743 Today!!

**GET PAID TO PARTY!!!!** Festive Events is looking for outgoing people to learn the fine art of DJ entertaining. Great source of extra cash. Full training provided! Must have car and must be available on weekends. Call (508)881-1095.

### Information

**HUGE INTERNET PROFITS** Refer people to World's First 3D Virtual Reality Shopping Mall and make money when they shop with your VIP discount code. Free No selling. Info:1-877-507-8936. Try it! Code# LJA 3677 at www.athomemall.cc

### Services Offered

**Part-Time Jobs** catering Waitstaff & Bartenders. Work when you want! Transportation Provided! Bartending Classes also available! Call New Dimensions Services (617) 423-1999 **DrinkMaster Bartending School** Evening & Weekend Classes! Student Discounts! Job Opportunities Available! "TIPS" Certification! (617) 482-1999

**Piano Instruction** Planning to be here for the summer? Learn piano! Beginning to advanced levels are welcome, classical and jazz styles. The studio is located near MIT University Park. Learn on a PETROF Masterclass Grand Piano, 12 years of private teaching experience, and a teaching method that gets results. Call Time Bruhns at (617)577-0668

**Start-Ups or Internet Company** Need Bookkeeping, Accounting or Tax help for your Start-Up or Internet Company? Call Mark D. Crowley, CPA(Adjunct Professor) at 781-395-4180; 617-373-4651 Reasonable rates.

### Travel

**GET THE HELL OUT OF HERE!** Mexico, the Caribbean or Central America \$199 round trip. Europe \$169 one way. Other worldwide destinations cheap. Book Tickets on line www.airtech.com or (212) 219-7000

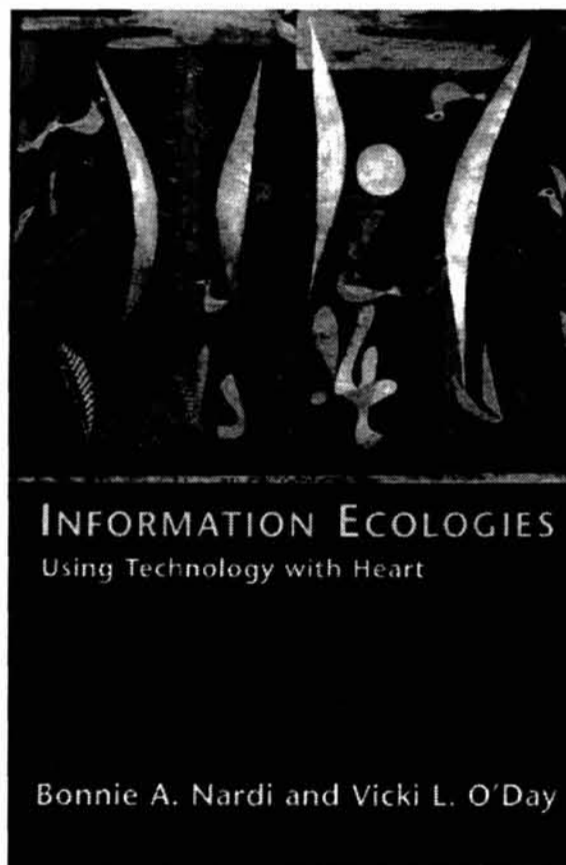
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authors@mit presents

# Bonnie A. Nardi & Vicki L. O'Day



speaking on their new book

## Information Ecologies

Monday, May 3, 5:30 p.m.

MIT 25-111,45 Carleton St., near the Kendall Sq. T stop, Cambridge

*"Nardi and O'Day bring a sharp eye and eloquence to the future challenges for life in the cybersphere."*

—Michael Schrage, Research Associate, MIT Media Lab, and author of Getting Real

Bonnie A. Nardi, a researcher at AT&T Research Labs, is the author of A Small Matter of Programming (MIT Press, 1993) and editor of Context and Consciousness (MIT Press, 1996). Vicki O'Day, formerly a researcher at the Xerox Palo Alto Research Center, is a graduate student of anthropology at the University of California at Santa Cruz.

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# Students Question Alarm Effectiveness

EC fire, from Page 1

sound of the fire alarms to a power drill. One described it as being "a sound you wouldn't hear normally."

"A good fire alarm should sound like all Hell is breaking loose," Gamache said.

Another hall resident, Anna B. Folinsky '02, said she woke up due to a combination of people pound-

ing on her door and talking as well as the fire alarm noise.

### Alarms to be tested

Officials are "working on updating all the dorms," replied Bowen in response to a question about EC's compliance with current building and fire codes.

EC fire alarms will be tested at 1:00 p.m. Friday.



*GABOR CSANYI—THE TECH*  
An oven in East Campus's Fifth East floor caught fire when it was left unattended in self cleaning mode Thursday morning.

# Movements

## in TIME

dance company

presents

*"The Spirit of Spring"*



Saturday May 1st, 7:30pm

at Roxbury Community College Media Arts Center

More information and directions are available at

<http://web.mit.edu/movements/www>, or email [movements@mit.edu](mailto:movements@mit.edu)

Tickets \$5 MIT, Wellesley students/faculty, \$6 others, at the Source



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authors@mit presents

**Philip Greenspun**

speaking about his new book

**Philip and Alex's Guide to Web Publishing**



**Wednesday, May 5, 6 pm**

MIT E25-111, 45 Carleton St., Kendall T

*"This is required reading in my seminar on information design: a wise book on Web design and technical matters by an author with a good eye in addition to good programming skills."*

— Edward Tufte, WIRED Magazine

Philip Greenspun runs the Scalable Systems for Online Communities group at the Massachusetts Institute of Technology. He is the founder of ArsDigita, a Web development and hosting firm that distributes open-source toolkits for building community and e-commerce Web sites.

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## SPORTS

## Women's Air Pistol Team Defends National Title

By Roger Crosley  
DIRECTOR OF SPORTS INFORMATION

The women's air pistol team has successfully defended its national title, and team captain Tracy Ho '99 earned All-America honors for the second consecutive year. Three fall and winter sport athletes have been named to the GTE College Sports Information Directors of America (CoSIDA) College Division At-Large Academic All-America team. Tracy Sadowski '99, Debbie Won '00 and J.C. Olsson '00 were each named to the teams. Won, an All-America cross country runner is a first team selection. Sadowski was a third team pick on the women's squad. She also earned All-America honors last Fall. On the men's squad, Olsson was a second team selection. Olsson holds the MIT record in the all-around in men's gymnastics.

Women's tennis players Mealani Nakamura '00 and Kelly Koskelin '02 have been selected to compete in the National Collegiate Athletic Association Division III National Championship Tournament as a doubles team. Nakamura is also an

alternate in the singles competition.

The men's track and men's tennis teams captured New England Women's & Men's Athletic Conference titles last weekend. The tennis team swept through the NEWMAC Championship Tournament without dropping an individual or doubles set in the tournament.

In men's track the Engineers outscored Wheaton College by 36 points to take the title. Sean Montgomery '01 won the individual title in the 1500 meters; Chris McGuire '00 took the 10,000 meter title; Leif Seed '99 won the 400 meter intermediate hurdles; Mike Parkins '99 placed first in the 3,000 meter steeplechase; Nikos Michalakis '01 was first in the javelin; and MIT runners won 4x400 meter relay title.

For the women, Won of Chapel won the 3000 meter race to capture the Conference individual championship.

Joel Morales '99 of the baseball team has been named the New England Women's & Men's Athletic Conference Player of the Week for the week ending April 18. Morales, a first basemen and pitcher had a monster day in MIT's double-header sweep of the Coast Guard

Academy. In the first game, Morales was two for three at the plate with a home run, a double, and seven runs batted in. He also earned a save pitching in relief. In game two, Morales again went two for three with another run batted in and a stolen base. He was the starting pitcher in the second game and pitched a one hitter through six innings before settling for a 10-3 complete game victory. For the

week, Morales had 11 runs batted in, and was 2-0 with one save on the mound.

Eli Weinberg '02 from has been named the NEWMAC Rookie of the Week in men's lacrosse. A midfielder, Weinberg tallied three goals and one assist in each of two Engineer wins to help the team improve to a record of 7-2.

Fencer Caroline Purcell '02 recently finished third in the United

States senior nationals in the sabre. Purcell qualified for the US National Team which competed at the World Championships in Paris the weekend of April 24-25.

Heavyweight varsity crew coach, Gordon Hamilton, was recently honored by having an eight oared shell named for him. The shell, donated by Pete Peterson '58 will be used by the varsity heavyweight squad.

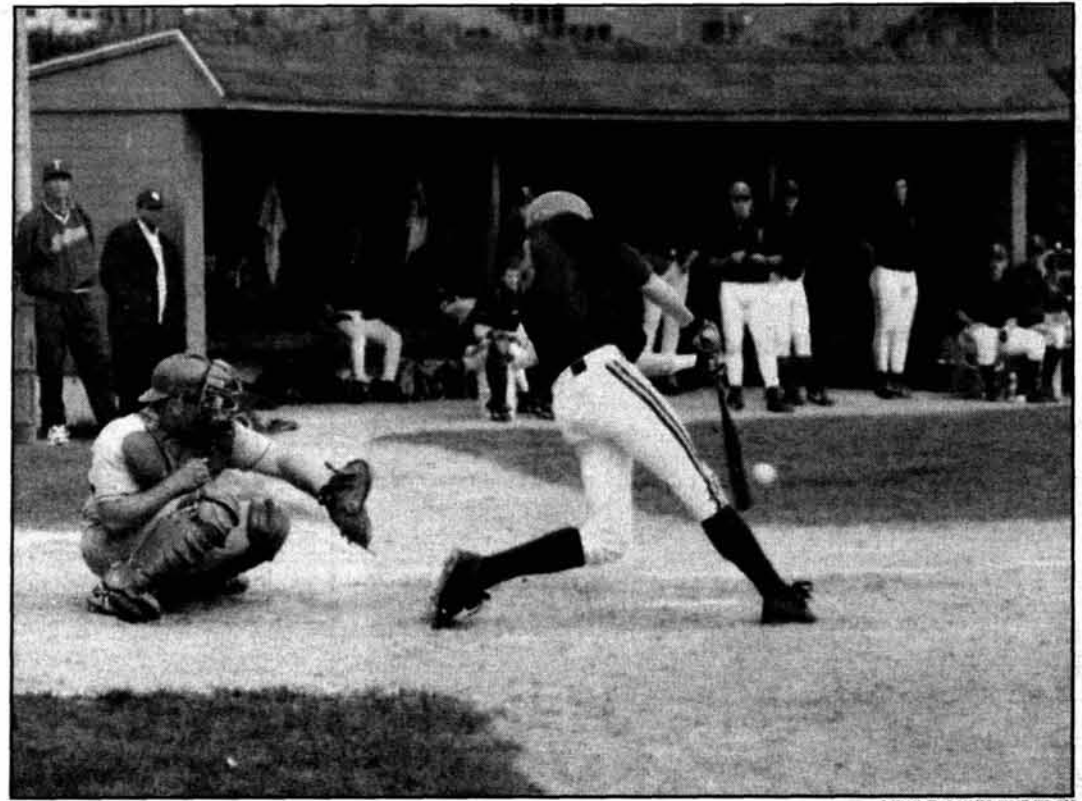
## UPCOMING HOME EVENTS

## Saturday, May 1

Baseball vs. Suffolk University, 12:00 noon  
Men's Lacrosse vs. Alumni, 1:00 p.m.  
Men's Tennis vs. Williams College, 1:00 p.m.

## Monday, May 3

Baseball vs. Eastern Nazarene College, 3:00 p.m.



Ethan Goetz '01 connects in Tuesday's game against UMass Boston. MIT won the game 16-9.

1999  
Awards  
Convocation

Wednesday, May 5, 1999

4:00pm • Huntington Hall • 10-250

Reception to follow ceremony in the President's Courtyard (next to the Bush Room)

MASSACHUSETTS INSTITUTE OF TECHNOLOGY